

AMATEUR CINE

W O R L D

MARCH—MAY 1942

MAKING A CIVIL
DEFENCE FILM

...

FAMOUS LIBRARY FILMS
("WOULD YOU BELIEVE IT?")

...

USING UP ODD SHOTS

...

TRACKING DOWN YOUR
SOUND PROBLEMS

...

PUBLIC PERFORMANCE

SEVENPENCE



Making History

No written pen picture could do justice to the immense historical events portrayed in the latest GeBescope War Films.

LOFOTEN RAID. TOBRUK.

ATLANTIC CONFERENCE.

MR. CHURCHILL RETURNS FROM MEETING PRESIDENT ROOSEVELT.

THE FIRST YEAR OF THE WAR.

THE BATTLE OF NARVIK.

GEBESCOPE WAR MAGAZINES—Nos. 1 to 6.

THE SCUTTLING OF THE GRAF SPEE.

ALLIED LANDING AT SPITZBERGEN.

To possess these films is to possess something more than pictures—these are history and will be treasured as such by generations to come. Brilliant photography, coupled with equally brilliant commentary, make these films more outstanding than anything which even GeBescope have previously produced.

Look out for announcements of releases of new historic films which will be made from time to time.

The above films can be hired or purchased outright.

Prices upon application.

Ge Bescope

16mm. Sound Film Library

Write for latest complete list, containing over 650 Titles, including Dramas, Thrillers, Comedies, Musicals, Cartoons, News, Interest, &c., Post Free 6d. from

G.B. EQUIPMENTS LTD., 16mm. Dept., Woodchester, Stroud, Glos.

Keep in touch with the

'WALLACE HEATON' — 'CITY SALE'

organisation where you can

BUY or SELL ON THE BEST TERMS

i.e.

BUYING:

THE BEST SELECTION—

Being the largest buyers and having six London retail shops, we naturally have the best selection. We go out of our way to find what you want, and if it is obtainable we can get it for you.

A POSITIVE GUARANTEE—

Everything we sell is covered by a positive guarantee. This means absolute safety for you.

EASY PAYMENTS—

Payments can be spread over 9, 12 or 15 months. The plan is reduced to the simplest and most straightforward formula. We need no references and ask only for essential particulars.

The items displayed in the next column are in stock at times of going to press. They represent only a small selection of our available stock. Please write to your usual branch and state your requirements.

A NEW BOOK FOR THE ENTHUSIAST—

"Practical Sound Conversion" by Benson. 5/3 post free.

WE WANT TO BUY ALL CLASSES OF UP-TO-DATE CINE APPARATUS

—particularly 16mm, TALKIES. Please send details to your usual branch for our offer by return.

SELLING:

HIGHEST PRICES—

We have many customers waiting for apparatus, so can always pay the highest possible prices. You need not even wait for an offer. Despatch the goods by registered post with a covering letter separately; our best offer will reach you by return. We pay immediately the price is agreed. We never quibble or haggle.

SAFETY IN A NAME—

For years before the war we were the largest buyers of used apparatus and our reputation for fair dealing has been long recognised and established.

16mm. CAMERAS

16mm. Zeiss Ikon Movikon Camera, f/1.4 2.5cm. Sonnar lens with coupled rangefinder and case ... £98 10 0

Siemens B Camera with f/2.5 lens and Tele Sowgar 2 X lens. 2 Magazines to take ordinary double run eight film. Leather case. All in new condition ... £32 10 0

16mm. Cine Kodak Model B. f/3.5 lens. 100 ft. capacity. Complete with case ... £10 12 6

Cine Kodak Model E. f/1.9 lens. 100 ft. capacity. 16-32-64 F.P.S. ... £25 0 0

16mm. Cine Kodak Junior Model B.B. f/1.9 lens, non-interchangeable. 50 ft. capacity. New condition ... £22 10 0

8mm. CAMERAS

Cine Kodak Eight Camera, f/3.5 lens and case ... £9 9 0

Cine Kodak Eight 20, f/3.5 lens. Takes double run eight film ... £7 10 0

Cine Kodak Eight 60 camera, with f/1.9 lens, interchangeable. Complete with case ... £23 17 6

9.5mm. CAMERAS

Pathe H. Camera, f/2.5 lens, takes Pathe H. charges. 30 ft. film ... £5 17 6

9.5 Pathe Motocamera de Luxe, f/3.5 lens ... £5 10 0

9.5 Pathe Camera Model B, f/3.5 lens ... £3 17 6

16mm. PROJECTORS

Paillard Bolex G. 916 Projector for 9.5 and 16mm. films. 500 watt lamp. Resistance for all voltages. Carrying case ... £69 10 0

16mm. Kodascope Model E, 400 ft. capacity. Transformer fed. 300 watt lamp. Case ... £24 0 0

16mm. Kodascope L Projector, 750 watt lamp. 400 ft. capacity. Still picture and reverse. Resistance for all voltages. Carrying cases ... £65 0 0

LATEST RELEASES from our FILM LIBRARY

16mm. Sound-Comedy This'll Make You Whistle, starring Jack Buchanan, and Elsie Randolph.

Miracles do Happen, starring Jack Hobbs.

Gone to the Dogs. An Australian production.

Drama

Wings Over Africa, starring Joan Gardner.

Spy in White, starring Valerie Hobson.

Love in Exile, starring Helen Vinson and Clive Brook.

John Halifax Gentleman starring John Warwick and Nancy Burne.

Our library contains hundreds of first-class productions in 16mm. Sound, 16mm, "Silent" and 9.5mm. "Silent".

Separate lists of each class, giving the full list of titles are available to enable you to choose your programmes. Send 2jd. to cover postage and state which size film you are interested in.

Wallace Heaton Ltd. | City Sale & Exchange LTD.

127, NEW BOND ST., LONDON, W.1. MAY. 7511
47, BERKELEY STREET, W.1. GROV. 2691
166, VICTORIA STREET, S.W.1. VIC. 8850

90/94, FLEET ST., LONDON, E.C.4. CEN. 9391-2
2, POULTRY, CHEAPSIDE, E.C.2. CITY 1124-7
84, ALDERSGATE ST., LONDON, E.C.1. CLE. 537

INSURE WITH THE PRUDENTIAL

Your Life • Your House and your
Home against Fire and other risks
Your goods against Burglary • Your
Motor Car • Yourself and your Family
against Accident • In fact you can
insure against practically all risks
with the largest Insurance Company in
the British Commonwealth of Nations

**THE PRUDENTIAL ASSURANCE CO. LTD.
HOLBORN BARS, LONDON, E.C.1**

WANTED

We urgently require for cash, and are paying the highest prices in Great Britain for, Talkie projectors of all makes. These instruments are required for the Forces. If you are not using your Talkie apparatus at the present time, please give us the opportunity of putting it to National Service. We have many outstanding orders for these machines. Send a full description of your equipment and we will quote by return. If in the provinces, please write to 5, Claremont Bank, Shrewsbury, or, if in the London area, call at 202, High Holborn, London, W.C.1.

Also Urgently Required for Cash (or Exchange)

All types of 8mm., 9.5mm. and 16mm. cameras, projectors, lenses and accessories. If you are able to send your equipment to us for valuation, please forward, for security's sake, to Shrewsbury.

CAMERAS

16mm. Zeiss Movikon, f/1.4 Sonnar lens in focussing mount, with coupled distance meter (brand new)	£103 10 0
16mm. Cine Kodak Special, comprising camera fitted 25mm. f/1.9 Kodak Anastigmat lens, additional film chamber, 15mm. f/2.7 wide angle lens, Cine Kodak tripod. A superlative outfit. Price and full particulars on application.	
16mm. Ditmar, photo-cell, f/2.8 Berthiot	£28 12 6
16mm. Bell & Howell 70E, f/1.5 speed	£29 10 0
16mm. Bell & Howell 75, f/1.5 Cooke	£25 10 0
16mm. Siemens B, f/2.8 Glaukar	£19 0 0
16mm. Victor III, f/1.5 Meyer	£41 10 0
16mm. Bell & Howell Filmo 141A, f/1.9 Lumax and case (new) ...	£50 0 0
16mm. Magazine Kodak, f/1.9 Anastigmat lens	£42 10 0
16mm. Kodak B, f/1.9	£12 10 0
9.5mm. Ditmar, f/2.9 Cassar	£12 17 6
9.5mm. Cine Nizo, f/2.8 Cassar	£7 17 0
9.5mm. Pathe B. Motocamera, f/3.5	£4 17 6
8mm. Keystone, f/1.9	£17 17 6
8mm. Keystone, f/3.5	£10 10 0
8mm. Bell & Howell Filmo Double 8, f/3.5 (new)	£28 0 0
8mm. Bell & Howell Filmo Sportster, f/2.5 Mytal (new)	£40 13 5

PROJECTORS

16mm. Bell & Howell Filmo 129D, 750 watt, 2in. lens, case & transf.	£115 0 0
16mm. Keystone, 750 watt and resistance	£48 10 0
16mm. Kodascope K50, 500 watt... ..	£42 10 0
16mm. Siemens Standard	£62 10 0
8mm. Cine Nizo, 150 watt, stills	£12 12 0
8mm. Eumig PIII, 300 watt (new)	£17 18 6
8mm. Bell & Howell Filmo and case	£73 15 0
8mm. Keystone J8, 303 watt	£18 10 0

R. G. LEWIS LTD. (CINE)

(and at 202, High Holborn)

Showrooms: 38, CASTLE STREET
Tel.: SHREWSBURY 3492
Offices:
5, CLAREMONT
BANK,
SHREWSBURY
(To which all Letters
and Parcels should
be addressed) Tel.: SHREWSBURY 3431

DOLLONDS

DOLLOND & AITCHISON, LTD. EST. 1750

Selections. Enquiries invited

16mm. Magazine Cine-Kodak; f/1.9; case; v.g. con. ... £42 0 0
 16mm. Ensign Super Kinecam; f/1.5 Cinar; case; f.g. con. ... £24 0 0
 16mm. Paillard H16 Camera; f/1.5 Speed; v.g. con. ... £73 10 0
 16mm. Bell & Howell Filmo Projector; small black model; 200 watt; 110-250v.; case; fair con. ... £27 10 0

28, OLD BOND STREET
 LONDON, W.1. Tel.: REGent 5048

16mm. Bell & Howell 121 Filmo; f/2.7 fixed focus lens; case; as new ... £12 10 0
 16mm. Latest Victor No. 4 Turret Camera; f/2.9 Dallmeyer; 4 speeds; as new ... £27 10 0
 Bl. Indux Meter; E.R. case; as new ... £3 17 6
 Thalhammer B Kino Pan Tilt Cine Tripod; v.g. con. ... £6 6 0
 16mm. Bronzco Kodascope D; 300 watt; resist.; as new ... £18 18 0

281, OXFORD STREET
 LONDON, W.1. Tel.: Mayfair 0859

HIGHEST PRICES

GIVEN FOR TALKIES,
 PROJECTORS,
 CAMERAS,
 ACCESSORIES

WRITE, CALL OR 'PHONE

8mm. Kodascope 8.50 R; 200 watt; 220-230v.; as new ... £13 13 0
 Weston 819 Cine Meter; new ... £8 8 0
 Kodak 16mm. Movie Viewer; new ... £5 10 0
 Kodak 16mm. Enlarger; new ... £3 17 6

35, BROMPTON ROAD
 LONDON, S.W.3. Tel.: Kensington 2052

16mm. De Vry Sound Projector; 750 watt; intermittent sprocket; 10 watt output; latest 2-case model; v.g. con. ... £250 0 0
 Transformer 200-2 0v. ... £12 0 0 extra
 Gebescope A; with prism; v.g. con. ... £145 0 0

8mm. Turret Emel Camera; f/2.5; 5 speeds; case; as new ... £35 0 0
 We have a fine selection of accessories.

Stock Exchange Branch

I, COTHALL CHAMBERS,
 Angel Court, Throgmorton St.,
 LONDON, E.C.2. Tel.: Kelvin 4613

16mm. Model K Cine-Kodak; f/1.9 lens also 15mm. f/2.7 wide angle lens; 78mm. f/4.5 Tele.; filters; case; good con. ... £60 0 0
 16mm. Cine-Kodak B.B. Junior; f/1.9 lens also 3in. Dallmeyer f/4 Telephoto; 3 filters; case; v.g. con. ... £34 6 0
 8mm. Zeiss Movikon Camera; f/2.5 Sonnar; ex. con. ... £55 0 0

73, LORD STREET,
LIVERPOOL Tel.: Advance 1514

16mm. Agfa Camera; f/1.5 focussing; 2 speeds; 100ft. model; filters; case; as new ... £15 15 0
 Ensign Animator and Titler; 2 sets letters; 3 backgrounds; for Kinecam; as new ... £5 5 0
 9.5mm. Dekko Camera; bakelite; f/1.9 Dallmeyer; inter.; as new ... £11 10 0
 9.5mm. Pathe Motocamera Luxe; f/3.5 v.g. con. ... £5 5 0

37, BOND STREET, LEEDS
 Tel.: Leeds 25106

9.5mm. Pathe H Motocamera; f/1.9; variable speeds; as new ... £14 10 0
 Sixtus Cine Meter; as new ... £7 10 0
 8mm. Keystone L8 Projector; 500 watt; resist.; case; v.g. con. ... £25 0 0
 8mm. Bell & Howell Model 122B Projector; 400 watt; resist.; case; new ... £73 15 10

17, TOPSFIELD PARADE,
CROUCH END
 LONDON, N.8. Tel.: Mountview 2410

8mm. Kodascope 8.80; 300 watt; resist.; case; as new ... £28 10 0
 Pathe Luxe Motocamera 9.5mm.; f/2.7 Krauss; case; in new con. ... £7 15 0
 16mm. Specto Projector; 200 watt; resist.; ex. con. ... £16 16 0
 16mm. Bronzco Kodascope C; 1 1/2 in. lens; 100 watt; resist.; good con. ... £9 17 6

428, STRAND
 LONDON, W.C.2. Tel.: Temple Bar 3775

ANY ITEM sent on five days' approval against cash or C.O.D. Expert Service for all post enquiries and orders. Let us make a cash or exchange offer. We keep a register of customers' requirements.

AND BRANCHES AT

12 GEORGE ST., CROYDON.
 Tel.: Croydon 0781.
 43 COMMERCIAL ST., NEWPORT, (Mon.)
 Tel.: Newport 3603.
 23a SEVEN SISTERS RD., HOLLOWAY, N.7.
 Tel.: Archway 3718.
 537 PINNER RD., NORTH HARROW, HARROW.
 Tel.: Pinner 2780.
 (JOHNSON) 17-19 CATHERINE ST., SALISBURY, WILTS. Tel.: Salisbury 2522.
 (MITCHELL) 197 ST. ALBANS RD., WATFORD.
 Tel.: Watford 9867.
 (BOYCE) 2 HIGH ST., YEOVIL, SOMERSET.
 Tel.: Yeovil 490.

AMATEUR CINE

W O R L D

Incorporating "Miniature Camera World"

SPRING

MARCH—MAY, 1942
VOL. I. No. 6
(Old Series, Vol. VIII, No. 9)

THE ONLY JOURNAL SOLELY DEVOTED TO SUBSTANDARD CINEMATOGRAPHY

*AMATEUR CINE WORLD is published quarterly
from 324, Gray's Inn Road, London, W.C.1*

*and will be sent to any part of the world
for 2/10 post paid (four issues).*

GORDON S. MALTHOUSE, Editor

World-Wide News of the Quarter

AND REVIEW OF REVIEWS

HAVE prices reached their peak? Investigation in many quarters over the last three months conduces to the opinion that they have not. There is still a reasonable stock of cine goods available, but it is being rapidly depleted—and this is due not alone to the fact that no new apparatus is being made but also because the demand for certain items is even greater than before the war. As an example, although the manufacturer's stock of one popular type of silent projector numbered several thousands and would normally have been sufficient for 1942, orders towards the end of 1941 were so heavy that not one machine remains.

As the scarcity becomes more acute, the public expects compensatingly higher prices in part-exchanges and sales. All that most traders can do to check an "inflationary" rise is to buy as keenly as possible and add only a modest re-sale margin in the case of uncontrolled price goods.

From extensive enquiries we have made we can affirm that there is no evidence at all of any black market in cine apparatus. A high price asked by a dealer is no proof that he is making a big profit. Like the customer, he deplores high prices, but he has to "buy dear" in most cases, to keep stocks turning over; even so, his profit is frequently less than it was in peace time simply because the initial high price will not permit of more. So don't think that the dealer is profiteering at your expense; like the Victorian father he might with truth say: "It hurts me as much as it does you."

Even so, the outlook for the cine movement is full of promise. It is a fact that the experience gained in war production by many important manufacturers will prove to be of considerable advantage to the amateur after the war. And despite the constant drain, there are sufficient stocks to go round. To facilitate a reasonably rapid meeting of

existing demands the trade has organised an inter-dealer register of apparatus whereby a dealer can often obtain apparatus which he does not happen to have in stock and for which enquiry is made.

But it should be borne in mind that few dealers can now issue complete lists and, in the main, can only give information on the enquirer's specific interests. A request for a list of film or photographic equipment can rarely be met to-day. Your dealer is still ready, as always, to give you faithful service, but he will appreciate an attitude of tolerance and understanding.

American Scene

AT the time of writing it is not possible to gauge the likely effect on the sub-standard film movement in the U.S. of America's entry into the war, but even before the declaration there were signs that a shortage of materials was being felt. Aluminium reflectors, reels and cans, for instance, were rapidly disappearing from the market. White synthetic porcelain enamel and moulded plastic are being used instead.

New films were, however, introduced only a few months back, one of the most attractive of the newcomers being a super-fast Double-8mm. film produced by Agfa-Ansco. But even after more than two years of war, we too have a new film—not for cine, it is true, but remarkably fine stock, and a heartening indication of progress under difficulties. This film, for still cameras, is Selo H.P. 3, fast, of good gradation and fine grain.

Television in the States is unlikely to be affected to the extent that it has been here, so that the projected transmission of prize-winning amateur films has probably taken place. The Don Lee television station, W6XAO, Hollywood, was scheduled to transmit on December 23rd, 1941, three prize-winning films in the "Home Movies"

THE SUMMER ISSUE OF "AMATEUR CINE WORLD" WILL BE ON SALE JUNE 1.

1941 contest. Station WCBW (Columbia Broadcasting System) has arranged to transmit films from the "Movie Makers" contest.

When television is resumed in this country one can reasonably hope that amateur films will be included in the programmes. Early in 1938, Alexandra Palace televised Andrew Buchanan and John Mantle discussing the latter's film, "Safer Beckenham," one of the A.C.W. "Ten Best".

Will amateur film producers get an opportunity of practising their hobby while serving in the U.S. Army? The magazine, "Camera Craft", reports that: "A movie maker who got drafted has found his camera to be still a good source of pleasure as well as usefulness. His officers have been very co-operative in letting him break out of the ranks from time to time so he can shoot his buddies on film."

On the other hand, a former member of the editorial staff of "Movie Makers", now in the U.S. Army, writes in that magazine: "But I do not know how a soldier can make a complete movie of his camp . . . I do not know, even now, where a soldier would get the time . . . He cannot film during training periods, for then everybody must pitch in to get the work done, and a movie camera would be viewed as an ingenious means of 'gold bricking'—Army slang for taking things easy."

German War Films

THE siege of the Films Division of the M. of I. shows little sign of being lifted. That intrepid Commando, "Documentary News Letter", is continually landing behind the lines and delivering shrewd blows. A writer in a recent issue, however, while not easing up on the attack, makes a sally against those extremists who extol the German film as the pinnacle of propagandist achievement.

"A lot," he writes, "has been made of the hundreds of cameramen who are supposed to go around with the German forces. To judge from the stuff they turn out, they're an amateur lot of incompetents. Very little of it bears the real front-line stamp on it and could just as well have been shot on manoeuvres (as no doubt it was) or back home with a few extras in battledress. Significant in this connection is the love German propaganda films have for showing big guns firing: this is natural enough when you remember that it's nice and safe back with the artillery . . .

"Give our own lads a chance to get in some action and our own newsreel or official cameramen a chance to go with them, and they'd lick the pants off the Germans." (Here we might interpolate the fact that, as

announced in the last issue of A.C.W., the War Office and M. of I. are forming a special corps of photographers and cinematographers, for inclusion in which expert 16mm. amateur movie-makers will be considered.)

"Baptism of Fire" is reputed to have scared some of the neutrals, but they must have been jumpy already. To judge from the extracts in "The Ramparts We Watch" and reports from neutral countries, it's as monotonous and dreary a piece as any old English quickie, the shooting would make our newsreelmen shudder . . .

"You don't get the authentic lift of a new vision, only a glimpse of a dark and hopeless world . . . And technically speaking, much of the German stuff is scandalously bad—shot without tripods, panning the wrong way, or, for no reason at all, the cameraman's shadow, full in the picture. And the cutting, to judge from 'Triumph of the Will', seen here before the war, is the quota merchants' dream of heaven. All the shots are used and at such lengths and with such pompous music that only somebody under orders or a stickler for his money's worth could bear to sit through it."

Criticism from India

INDIA, too, is bothered about its film propaganda. Some time ago Alex Shaw was appointed producer for the Film Advisory Board, responsible to the Government of India. In eleven months, complains the magazine, "Filmindia", Shaw has produced only two films with a total screen time of 13 minutes, involving an expenditure of over Rs 5,000/- a month. (Seventeen films were made by the Indian Film Unit in the period January 18—October 28, 1941.—EDITOR.)

"And what are the films like? Technically they are as bad as one can make them. If they are to be called documentaries, Paul Rotha's and John Grierson's documentary films must be called something else." "Filmindia" demands that Indians should carry on the work of the Film Advisory Board and states that it guarantees to find at least twenty "better qualified and more efficient."

If however, credence is to be attached to a statement in an editorial eulogy of a certain type of arc lamp, it scarcely seems to matter what sort of films are shown, for we read that "it is not an unusual sight to see the audience weeping even when the showman is showing perhaps the most brilliant comedy ever produced". This extraordinary phenomenon is said to be frequent in the small towns and to be due to the fact that in seventy-five per cent of India's cinemas the projection light

is so feeble that watching a picture becomes a painful experience.

"Rilmindia's" criticisms read curiously and amusingly to us here, recalling as they do the rude naive vigour of 18th century English journalism, when not even royalty could escape an unbridled pen.

Thus we read: "Though 'Charno-Ki-Dasi' was a good picture it did not need the presumptuousness of these two starlets to make it a success . . . Probably, these two girls, combined, would never reach the histrionic heights of Durga in their lifetime." And, "Vasundhara's portrait of the seductive and decoying Maya does not reveal much histrionic talent and her accent is simply terrible, but the blitzkrieg of her body appeal and the broadsides of her eyes, her swaying lips (hips?) and sex-dripping gestures carry the day."

We learn that "'Zabak', the 'Blitz' columnist, has threatened to kill D. C. Shah, the film critic, and vice versa." We learn that a certain scenario writer liked a certain film immensely and "stayed behind an hour to tell so to Mehboob. He also liked 'Amrit' and wrote a letter to Director Winayak. So now you know where the next two stories will be sold."

Of a certain actor: "He is an excellent driver but has met with several accidents because he has a bad habit (very common to most men) of turning to look at pretty girls in the street."

The impact of the West does not appear to have been an unmixed blessing for India!

French Cineastes under the Nazis

MEANS of communication in wartime are both tortuous and tortured, so that it is by no means surprising that our only news for some months of the amateur cine movement in France should arrive via America. Equally, one is not at all surprised to learn that the French amateur is subjected to that marshalling and regimentation which are among the most abnoxious features of the Nazi system.

According to a letter in the American "Home Movies", Petain has created a Comité d'Organisation de l'Industrie Cinématographique which aims at controlling not only the professional, but the amateur as well. One of its rulings is that only one amateur cine club shall be permitted to function in each town.

In the unoccupied zone (misnamed in the letter "the free part"), the taking of films is permitted; in the occupied territory it is absolutely *verboten* to do so. Only those clubs which project films showing German activities are allowed to continue in

Unoccupied France—and it is to the credit of the clubs that, since November last, "all meetings for the purpose of projecting films have consequently been halted." A number of films are being made, however, despite the shortage of film stock, and the clubs in and around Marseilles, Lyons and Grenoble have resumed their normal activities.

The magazines such as "Cine Amateur", "Cine Pour Tous" and "Cine Prive", which we used to read with so much pleasure—they were lively productions—have disappeared. The editorial staffs are in the occupied zone and most have given up writing about cine.

Russian Film Technicians Honoured

EIGHTY-FIVE out of one hundred and sixty-five Stalin prize-winners were film people, reports Ivor Montague in "Sight and Sound", the journal of the British Film Institute. He states that it is quite a usual thing to see cutters and laboratory workers in the list of civil awards. "A projectionist, for example, will receive a decoration for, over a period, having a clean screen, no breakdowns, and organising discussion groups on the films he shows among both adults and children, in the villages visited."

Entry to the Russian film industry is through a film college where, among other things, the history of the theatre (for every film actor and director) and the history of painting (for every director and cameraman) are taught. Every production unit has its "club room", where copies of the complete script, set designs and so on are available, so that everyone knows just what is going on and is able to make suggestions.

Several directors publish their scripts as serials in the magazine of a "patron" factory, in order to obtain suggestions before production. And there are numerous film clubs affording facilities for discussion groups. There are even discussions between children and the directors, actors and scenarists of children's films . . .

The cinema has indeed proved a most powerful ally in the advance of the Soviets from illiteracy and poverty to intellectual and commercial prosperity.

Films Tell Cycle Story

Intended to tell the story of B.S.A. cycles to many millions in India, four sound films, with commentary in Hindustani, have been completed for B.S.A. Cycles Ltd., and are now commencing exhibition.

The first film will run for nine months continuously in 150 leading cinemas, and the remainder will be issued at intervals of four months and are planned to overlap.



"Please wrap them up."

IN 1925 Archibald Nettlefold acquired the famous old Hepworth studios at Walton-on-Thames, and in August, 1927, he signed Walter Forde for the first of a series of four comedies of which *Would You Believe It?* was the third and, coming at the talkie influx, was issued with a synchronized sound-on-disc accompaniment (by Paul Mulder, recorded by Vocalion).

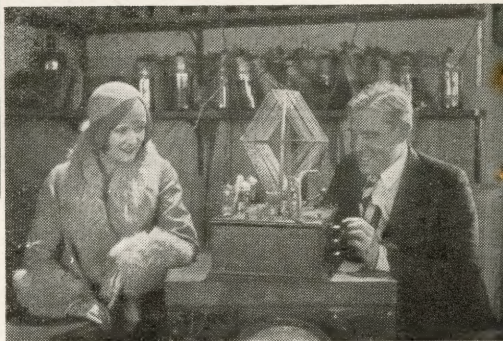
Walter Forde made his name in a series of short comedies for the Zodiac Company of which many are available on both 9.5mm. and 16mm. He starred in and directed these; and he repeated the successful double job in *Wait and See* (1927-8) and *What Next?* (1928), his first two for Nettlefold. He then directed *The Silent House* (1928, with Mabel Poulton), followed by *Would You Believe It?* and *You'd be Surprised*, in which he sang. His talkies continue to be an assortment of farce-comedies and thrillers, high spots being *Rome Express* and the recent *Atlantic Ferry*: but he forsook acting in favour of directing.

Would You Believe It? was the best of the four, which were offered as a direct challenge to the Harold Lloyd type of comedy: and when it is realised that Forde was almost single-handed, with a very limited budget and surrounded by technicians far below the Lloyd Corporation standard, and in addition had a screen personality inferior to the famous American, one must acknowledge a fine achievement and regret that it did not come earlier so as to have benefited the British film industry during the previous tragic years.

The film had its premiere at the Tivoli as the "support" to Ronald Colman's first talkie, *Bulldog Drummond*, and it is difficult to say which of the two pulled the audiences for some four months. Other contemporary films were *White Shadows in the South Seas*

"Would You

FAMOUS LIBRARY
FILMS : No. 12



Useful Romantic Angle—*The War Minister's Secretary*.

(by W. S. Van Dyke) and *The Wonderful Lie* (UFA, with Helm, Lederer, Ward) and Jennings' *Sins of the Fathers*.

The Trade paper *The Bioscope* commented: IN BRIEF: Walter Forde in a diverting comedy of which he is part author, director, and star comedian, packed with amusing farcical situations, clever invention and a plausible story. A really funny film certain of general approval.

The arrangement of the narrative is briefly as follows . . .

At home, Walter shows off his new invention, but it blows up and he is ejected. In the Big City he appears as a salesman; but after mixing dolls and babies, dallying with Pauline, and accidentally releasing scores of mechanical toys which run amok, he is fired.

In his rooms, shared with Cuthbert (a tough waiter), he works at his new invention—a wireless-controlled tank. Suddenly, it works! He brings Pauline in to dinner and forces Cuthbert ("My Man") to wait on them. She is, of course, secretary to the War Minister . . .

Sinisterly, a Spy instructs his men to intercept Walter and steal the invention: and down into the Underground, up and down lifts and emergency stairs, in and out of tube trains, Walter dodges and re-dodges till finally he arrives safely at . . . the War Museum. The wax figures listen without batting an eyelid: disconsolate, he withdraws.

Dejectedly, in Cuthbert's cafe, he takes an aspirin: a suicide attempt is assumed; from a chaos of ministering rival doctors and

Believe It?"

A CRITICAL COMMENTARY BY

By H. A. V. Bulleid, M.A.

police he escapes, bumps into Pauline—and a proper interview is arranged.

On the day of the Great Demonstration, the Spy lays his plans to have the War Minister impersonated; and the car is duly ambushed. At the demonstration Cuthbert pushes in and is so rebuffed by Walter that he deliberately disconnects the battery leads to the control apparatus: the tank cannot be stopped, it escapes, runs wild: Cuthbert overhears the villains, captures them in a marquee, restores the battery connections just in the nick of time as the tank bears down upon the gagged and bound War Minister and Pauline: and, again under control, the tank becomes a bridal carriage for Walter and Pauline.

This narrative is laced with good incident and apt gags, and one or two sublime touches as well as some studied burlesque. The film contains 76 sub-titles, of which about half are redundant.

The opening sequence, introducing Walter and the old folks, and culminating in the explosion, is straightforward and marred only by two errors: one photographic—a pointless tracking shot up to the inventor's motto where a straight cut would have been better and more slick; and one dramatic—Walter's comment on his invention, "*I don't know what it is—but IT WORKS.*" This is a joke at the expense of character, and both weakens the sympathy of the audience with the comedian and also makes his ultimate success absurdly lacking in plausibility. For care in avoiding gags or titles that weaken character, Harold Lloyd's films were models.

The invention itself, a rather weak burlesque of the *Metropolis* Central Machine Indicator, does indeed work: as the smoke clears away after the explosion, Walter is seen to have the motto all round his neck; and only the door of the house is left standing, but this is well slammed behind the ejected Walter...

From a close-up of one toy, the camera tracks back to show Walter serving at a toy counter: then tracks forward again to mid-shot. One feels they had just bought a trolley, and darned well meant to use it. The lighting of the long shot is atrocious. In well-lit mid-shot, Walter serves toy soldiers like an insane grocer.

The substitution-of-doll-for-baby scene that follows is hackneyed but well done: the

talkative woman places the doll in her pram, and the nonchalant Walter places the babe in the doll box, and the box back on its shelf. The baby's annoyed cry is excellently done by a superimposed "MA . . . MA" in expanding lettering. Several "speaking" toys are wrongly suspected, till the box falls from the shelf into Walter's arms: and as he carries it to the livestock department he meets Pauline.

Her introductory title is faded in and out from a black screen, a disconcerting error: it is, however, witty in the American style—the only really successful one in the film: *Pauline worked wonders with the men—she made short ones look longer and thin ones look round.* Walter helps to collect the parcels he caused her to drop, and passes on, just in time to be relieved of the baby by its distraught mother. Carrying the doll by one foot, he again bumps into Pauline. He makes a butterfly-net into a bag for her parcels: and they sit down on toy tricycles, talking of his invention, till a shop walker looms up, so Walter pedals away—a characteristic Harold Lloyd gag.

Back at his counter, Walter is rebuked by a bespectacled lad requiring balloons. Attempting to wrap these in paper, and being finally imprisoned by string from an overhead bobbin, make a first class sequence in which Walter Forde excels. Throughout, the lighting is "all-over", and the action is covered by a routine selection of straightforward camera positions, all at eye-level.

Walter's gesture as the first balloon bursts is in the best comedy tradition. Then he knocks over a case of clockwork toys . . . The inevitable effect among the shoppers as more and more toys are released, all fully wound, is well played-up. Clockwork mice make possible the shot of girls' legs without which no British film of the period was complete. One superb touch is the close-up of a squad of cars setting out in the gangster-film style, typical of Forde's sense of burlesque. Finally, to the shopwalker's explosive comment, Walter makes a reply so outrageous that he is fired.

Walter's wireless tank experiments and the introduction of Cuthbert are quite well presented but just spoiled by too leisurely cutting and two redundant titles: Cuthbert produces ex-cafe food secreted about his person and ticks each item off on a scrounged copy of the menu, then asks after the invention: both the question and answer are clear enough to require no title, though Cuthbert's moody reflection should be retained to explain the situation . . . "*I might be the table I wait at, the way I'm put upon.*"

After two more titles, Walter gets an electric shock, and lays about the apparatus with a mallet : and it works—well emphasized in an expanding title. After an ecstatic jig, Walter dashes out and barges into Pauline, who drops more parcels. He smiles at her. She smiles at him—in a medium close-up lit most horribly. Then the invention is shown again—an irritating repetition. The dinner scene, with Cuthbert forced to be waiter, is a fifth-rate music-hall turn, and its presence weakens the structure of the film.

Next comes the introduction of the opposition element, and here Walter Forde has had real inspiration. Logically, the wireless control being a success, a Foreign Power must be interested : but instead of making these sinister gentlemen either serious villains or comic villains, either of which would have adequately answered the plot requirements, they are presented with *ostensible* seriousness but actual burlesque, gloriously successful burlesque, of Max Haghi and his men in *The Spy*, (UFA, 1928, by Fritz Lang).

This, the best silent-film melodrama ever made, had very many Langish touches, two of which were the immobility of Haghi (presumed to be a cripple) and his amazing desk, from which secret information was issued at the touch of a knob : and these have been "taken off" in *Would You Believe It ?* with real finesse. Digressing, the Pathe version of *The Spy* is only 28 per cent of the original, and both the points mentioned above have been deleted, so that Gerda Maurus' horrified amazement when Haghi gets up and walks is quite inexplicable.

The cue to the burlesque is given at the foot of the introductory title for the Hostile Secret Service . . . "*The Spy . . . Albert Brouett.*" Then, in perfectly symmetrical medium-long shot, at a large desk facing the camera, against unadorned background, the

spy sits smoking ; in mid-shot he stubs a cigarette, and with good imitation-Langish gesture he presses one of the panel of buttons : presto, a new cigarette is projected at him.

He speaks into a speaking-tube, then the camera position changes, and we see the door over his shoulder, and four men enter. The door strikes a false note : it has painted panels, whereas plain background grey, coupled with back-lighting, would have been far more in keeping. Pressing another button produces a portrait of Walter, a delightful piece of incongruity, with his cheery smile and just-too-small straw hat. The four look—a well-posed mid-shot. They are instructed to handle Walter. They go out, the spy smokes again, in symmetrical close shot through a transparent clock.

Directorially, the only errors in this sequence are the entry and exit of the four (dead action that should be cut short) and the fact that they talk among themselves ; it is a basic Langism that the spy's underlings are quite immobile, each a static menace : compare in particular *The Testament of Dr. Mabuse* and *Man Hunt*.

Walter cheerily sets off down a Tube entrance but is beset by the men asking to carry his bag : again, they are slightly too jocular : Forde apparently had not quite the strength of mind to let their success depend entirely on the burlesque aspect, and was also probably hampered by their inexperience as actors : however, they played the chase scenes excellently.

The construction of the Tube sequence is remarkably good. Walter safely gets into the lift, the men take the spiral stair. At the bottom, a nonchalant but determined ticket collector impedes Walter who puts down the bag and picks up a bill-poster's paste-pot. He discovers his mistake only after the train has started, so has to race down the car and jump out of the last window. Meanwhile the men have seen the bag taken on to the lift by a stolid porter, so they take to the stairs again. And Walter comes up, is again challenged by the collector and has to pay, and then he, too, takes to the stairs after his precious bag. Then . . .

Production ..	Archibald Nettlefold, War-on-Thames, 1929
Trade Review ..	May 30th, 1929. Distributed by Butcher's
English Release ..	January 6th, 1930
Length ..	5,015 feet
Directed by ..	Walter Forde
Story and Scenario ..	Harry Fowler Mear and Walter Forde
Photography ..	Geoffrey Faithfull
Film Editor ..	Adeline Culley
Design ..	W. G. Saunders
Players :-	
	Walter Forde as Walter
	Pauline Johnson as Pauline
	Arthur Stratton as Cuthbert
	Albert Brouett as The Spy

Sub-Standard availability : 5 reels, 16 mm.,
from Wallace Heaton Library

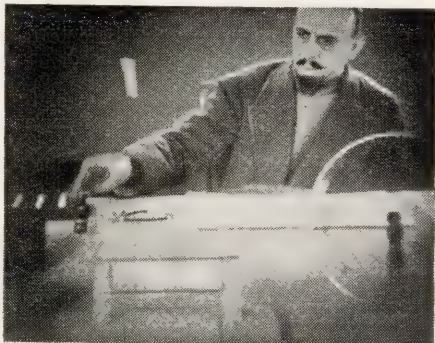
- 1 M.S. He runs up . . .
- 2 L.S. (at top) Lift arrives and porter with bag walks out
- 3 M.S. Men run up stairs . . .
- 4 L.S. (as 2) Men arrive, scuffle with porter, bag gets flung down stairs
- 5 M.S. Bag proceeds down stairs . . .
- 6 L.S. (as 4) Men sort themselves out
- 7 M.S. Walter proceeds up stairs . . .
- 8 M.S. (track vertically downwards) Bag proceeds down, meets and passes Walter, who turns and runs down after it
- 9 L.S. (as 6) Men set off down the stairs . . .
- 10 M.S. Bag proceeds down . . .
- 11 M.S. Walter proceeds down . . .
- 12 M.S. Men proceed down . . .

- 13 M.S. Bag proceeds down . . .
 14 L.S. (at bottom) Bag arrives. Ticket collector is amazed. Walter arrives. Collector demands ticket. Walter forks out and escapes with bag.
 15 M.S. Men proceed down stair . . .
 16 M.S. Walter at back of throng striving to enter train
 17 L.S. Ditto, new angle: but it is against the carriage that he is shoving, and the doors shut: he dashes . . .
 18 M.S. . . . to the next door, and darts through as they are closing, with the result that his bag gets caught out . . . the train starts.
 19 C.M.S. Walter vainly tries to drag the bag in (from within train) The same . . .
 21 C.M.S. (as 19) Other passengers assist: but the tunnel wall knocks the bag from his hand (as 20) So he dashes down the carriage . . .
 22 M.S. (as 14) Men arrive at bottom, and (edge of tunnel, with bag) they enter . . .
 23 L.S. Walter jumps off back of train in tunnel
 24 L.S. (as 24) Men see bag, grab it and get away:
 25 L.S. Walter emerges from tunnel . . .
 26 L.S. (same action, new angle) . . . and dashes after them
 27 L.S. (as 23) Men enter lift, Walter follows and grabs bag as doors close. He gains stairs after tussle with collector: then men emerge from lift and also make for stairs . . .
 28 L.S. (pan) Walter proceeds up with bag . . .
 29 M.S. (pan) Men proceed up . . .
 30 M.S. Walter proceeds up . . .
 31 M.S. (as 2) . . . arrives at top, lift is down but he enters and stands on ledge behind door
 32 L.S. Men proceed up . . .
 33 M.S. (as 32) . . . force doors, fall down lift shaft
 34 L.S. and arrive precipitously amid debris at bottom
 35 L.S. (as 34) Walter emerges from ledge and starts down stairs
 36 L.S. (as 14) Men sort themselves and start upstairs . . .
 37 L.S. Walter proceeds down . . .
 38 M.S. Men proceed up . . .
 39 M.S. . . . and of course they meet half-way, so Walter throws the bag over their heads and goes up again, catches the lift, and reaches the bottom and the bag just as they arrive: the ticket collector is decidedly startled: and Walter gets on to the train, amid a comforting covey of policemen: sinisterly, the men sit opposite him. Ingeniously, his unknowing protectors fail him when a re-shuffle of passengers finds him, dismayed, seated between two of the men! They escort him out, to a taxi: and he escapes again and eludes them by impersonating a char-a-banc driver.

The Tube sequence, particularly that section of it scripted above, is carried along at a rollicking pace, thanks to the fine arrangement of the material and the fast tempo maintained in the montage. The spiral stair shots are interesting in that only one section of stairs was actually built, the illusion of continuity being adroitly given by cutting. Other camera "trickery" (making use of the relative movement effect) occurs in shots showing the train in motion: these are mostly stationary shots. Unhappily, the sequence fizzles out lamely as Walter makes vain attempts to secure the help of a girl sitting opposite—the tempo here goes to pieces.



"Keep your nose out of the conversation and your thumb out of the soup." (Walter Forde, Arthur Stratton, Pauline Johnson).



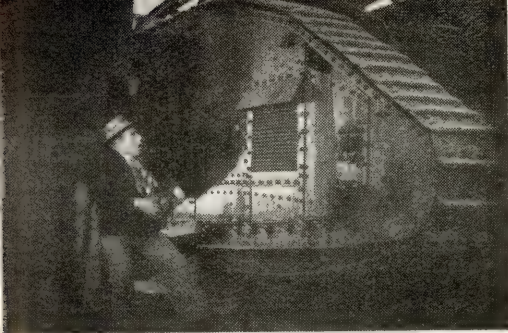
The Spy, at his excellent desk.



Background Sanctuary.
 Foreground Menace.

Walter's vociferous salesmanship fails to make any impression on the wax figures in the War Museum Council, so he retires in despair. This is an excellent idea spoiled by indifferent handling and a number of incredibly weak "comic" titles.

In mid-shot, seated at a cafe table with the faithful Cuthbert sympathetically waiting, Walter describes his reception with expressive pantomime, the effect of which is spoiled by a superfluous title. He takes aspirin, and Cuthbert's action of dropping a laden tray



Walter and his escaped monster.
(Note supplementary accent
light in this exterior shot.)

was emphatic enough without adding a title, SUICIDE, in expanding letters. The ensuing riotous action of ministering to Walter is superlative in ingredients, direction, montage and finale—when Cuthbert has become the victim and Walter escapes unnoticed, goes out, and re-bumps into Pauline.

Specially inspired are the attitudes of the rival doctors; the distracted messenger's remark to a policeman "Quick—fetch a Policeman—murder;" and the hearty acting of said copper: "Murder's my strong suit—I collect murderers," he remarks with a broad smile, as he coshes Cuthbert with his truncheon and gets out his notebook. Choice of camera position is also excellent throughout this sequence, the camera always being very close to the action so that the screen is filled with movement.

Preceded by a redundant title, a newspaper close-up indicates the day of the tank trial. The Spy instructs his men to impersonate the War Minister and attend: then presses his button and receives a glass and a bottle (full) from his excellent desk: but here the effect is just spoiled by him bungling the catching of the glass. Slick precision is essential in this type of gag: recall Buster Keaton serving in the drug store in *College*: the way he just failed to catch the egg nonchalantly tossed for an egg-flip was perfection of timing.

The hold-up sequence is so studded with hopeless improbabilities that their recapitulation would be tedious and uninteresting.

On the other hand, the (bogus) War Minister's arrival at the trial is nicely laced with shrewd burlesque: a child gives a bouquet to Cuthbert in error, Walter grabs it and hands it to the "War Minister"—with an inimitable curtsy! A band strikes up. An address is read. Cuthbert's pushfulness brings so strong a comment from Walter that he goes away muttering. Then, after one successful start and stop of the tank, he kicks the power leads away from the battery terminals, so that the high hats have to jump clear and (hurrah!) the tank is out of control.

It flattens the band first: a completely flat instrument is as funny as Chester Conklin's watch in *Modern Times*. It then proceeds through a set of well-planned stock gags, followed by the anxious Walter, futilely

operating his dead control switch. The pace is well maintained, the laughs fairly continuous: the faults are that there is no crescendo of effect (such as in Lloyd's climb in *Safety Last*, or in Keaton's walk through the hurricane in *Steamboat Bill*) and also that the props are shoddy, the houses being obvious film props and the cars equally obvious scrap: indeed, the crushing of the cars lacks humour.

Intercut appropriately are Cuthbert's doings: sparks (cartoon effect on film strip) dissuade him from reconnecting the battery: then he overhears the crooks phoning in a marquee, and captures them by cutting the guy ropes and bashing the struggling mass of canvas. And he reconnects just in time to save Pauline and the War Minister, upon whose helpless forms, bound to chairs in a farm building, the tank is bearing down. The suspense angle has been too stressed in the rather laboured cutting: it is so obvious that they will not be crushed to death that all the cutting skill in the world would never really make a thrill in this case. The total loss of the pursuing crowd also weakens this sequence, which fades out with Walter cutting free Pauline and the War Minister. Then, nicely and aptly and slickly and happily . . .

(a) Fade in C.M.S. Walter and Pauline, seated. He says:

(b) TITLE "Now that my invention is successful we can make straight for the church."

(c) (as a) C.M.S. She fiddles coily with the control switch.

(d) C.S. She actually switches it right on.

(e) L.S. They are seated on the back of the tank and it carries them right bang into a church.

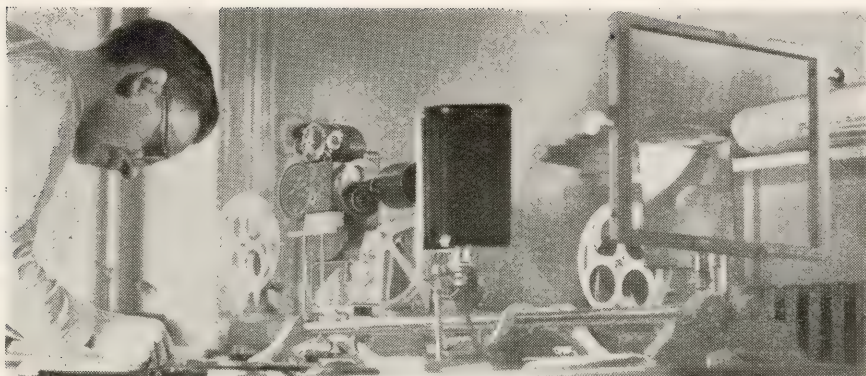
[compare Keaton sitting on the coupling-rod of his engine in *The General* (1926)]

FADE OUT

THE END

The Underground sequence alone enables this excellent comedy to be classed among the short list of memorables: and though it fell short of the perfection of a Chaplin, Keaton or Lloyd production it was far in advance of the general run of American comedies, such as, for example, Frank Capra's 1926 *Long Pants* starring Harry Langdon, which was probably comparable for cost. Walter Forde, though often considerably hampered by commercial considerations, usually contrives some interesting points in his films. He has just completed *Flying Fortress* for Warners at Teddington.

Would You Believe It? rises above its small faults. It will be remembered, and happily remembered, for its Underground scene, its studied burlesque, its excellently maintained comedy tempo, and above all for the individual proficiency of its agile star and thoughtful director.



Peters at work on titles for the film. Note the deep lens-hood (home-made) on the 1" lens.

Making a Civil Defence Film

BY F. E. PETERS AND F. E. T. RAINBOW

MANY amateurs who would like to produce A.R.P. films in co-operation with their local authorities are uncertain of the best way of going about it. The following notes on our methods may therefore suggest a means of approach.

The Woolwich Borough Council have always been progressive and anxious to have their various activities photographed. When in 1937-38 serious preparations for Civil Defence were started, a 4-reel sound film was made and shown locally in order to interest people in A.R.P. and so obtain volunteers. After War had been declared, an Ensign Kinecam was purchased and some aspects of Civil Defence, including exercises held by the A.R.P. services, were filmed. These shots were used chiefly for record and instructional purposes, and no attempt was made to link them into a complete film.

Early in 1941 we asked if we might take this work over and make a complete record of Civil Defence and other aspects of the war in Woolwich, and this was agreed to. The first thing was to run through all the material available (the Council own a G.B. 16mm. sound projector). It became obvious that much which could be of interest from the record point of view was missing and that some sort of script was necessary. As it seemed probable that there would be more raids and fresh developments in A.R.P. before the War was over, and since the film must always be in condition to be shown as a complete record to date, the following main outline was decided upon :

1. A Semi-historical sequence.
2. A Sequence devoted to the declaration of War.
3. Exercises held after that date.
4. Sequence showing action taken at an incident (Colour was used for this as it would put on record the colouring of ambulances, S.P. cars and other units, and the colour of articles used in the A.R.P. Control for various operations).
5. An impressionistic view of the period Sept.-Dec. 1940 (our predecessor had made no record of the damage during this period).

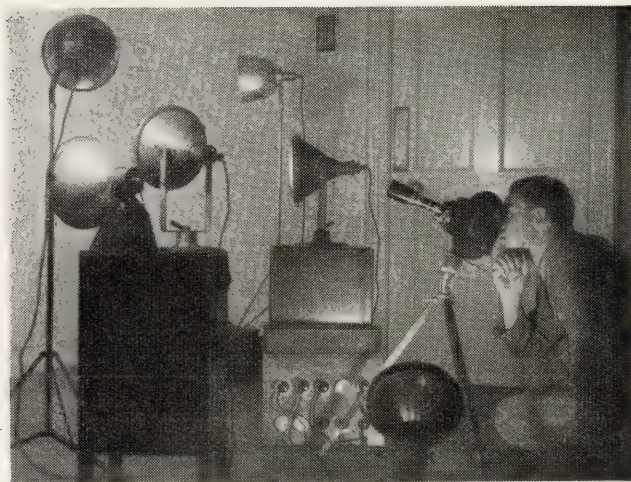
The above took care of the period 1938-1940, and about 600 feet was used.

1941 was next considered and, as raids seemed to be occurring in clearly defined periods, it was decided to break up the monotony of foot after foot of damage by inserting between each raid a sequence devoted to subsidiary Civil Defence activities. For example, one sequence was devoted to the Council's Farm which had been started to supply food for Civil Defence canteens ; this sequence is still being photographed as the farm develops.

An end sequence was decided upon and has also been finished. The idea of it is to show that, despite the raids, the life of the Borough remains much the same. This gave us an opportunity to photograph some of the beauty spots around this district.

By adopting this plan we have a film which is always complete for exhibition but which can easily be extended by the insertion of records of fresh developments prior to the end sequence.

The apparatus taken over consisted of the Ensign Super Kinecam already mentioned,



Rainbow trying an angle shot. The telephoto lens is in use, with very deep home-made hood. The lighting distribution board has a resistance in series so that lamps are never switched straight on to full current.

fitted with a Dallmeyer 1" f/1.5 lens, a tripod that jerked in two directions—politely called pan and tilt—and a nice leather camera case. This obviously wasn't going to be sufficient if the job was to be carried out properly without endangering our lives, so an f/3.5 3" Laack telephoto lens was bought, and, as it appeared that we should have to photograph in some odd corners, an f/2.9 Dallmeyer wide-angle lens was added. Both these were bought second-hand.

A Blendux exposure meter was purchased at the same time; we masked it off to give a high-light reading, for we are both keen on this system and no meter of this type was obtainable at the time. To do this we borrowed a Smethurst meter from a friend, set his for the film we used, and calibrated ours by it. As we have a flair for neatness we didn't stick brown paper with a hole in it on the outside of the glass, but removed the bakelite case and placed a filter between the glass and the cell grid.

This filter was merely a piece of Ford's white blotting paper; and the reading on our meter still corresponds with that of the Smethurst after six months' use. The filter cannot get dirty or damaged in this position. Incidentally, this method gives us a correct exposure when using an X2 filter, which suits us admirably as we rarely use the camera without a filter; the meter also reads correctly for interior work. Four filters were bought for the 1" lens, a yellow, yellow-green, Micro-5 and pale blue (for interior work).

The telephoto lens caused some trouble. Neither of us had had a great deal of experience with telephoto lenses. Our first result

it lengthened the existing hood by about an inch and the circle grew smaller.

Then we decided to go the whole hog, so we put a cardboard tube painted black on the end of the existing clip-on hood, making the length of the hood about 7", and tried again. The results were marvellous, but one unforeseen disadvantage cropped up—a wide detour now has to be taken by anyone passing in front of the camera.

A Cinepro titler was acquired, since the film will have to be a silent one (although it is intended to add a commentary after the War) but it has been used for many other purposes as well. For one sequence an approach shot to a clock was needed. For this the titler was stripped of all its accessories and, by a complicated operation which included sliding the whole titler along a table-top (one of us finishing full-length on the table to do this, while the other altered the focus and moved the camera along the tubular run of the titler) the desired effect was obtained. This gave us the idea that a much longer run would be useful, so the Rescue Service were approached and made us a really good camera run from two lengths of tubing and a piece of teak from one of the dumps.

Lighting equipment was nil when we took over but we knew of two stand reflectors owned by the Council, and these were commandeered. Using these as models, the Rescue Service made two more, most of the material for which again came from a dump. Search of the Electricity Department collection of old material produced two reflectors for them, only a polish and a coat of paint

(Continued on page 209)

"DO IT YOURSELF!"

practical ideas for the handyman

Novel Design for Animated Viewer

In each issue our contributor supplies worth-while ideas: things to make and things to do. Suggestions for gadgets are welcomed.

By G. A. GAULD, B.Sc.

IN the last issue, I promised to describe another type of animated viewer having an optical intermittent. The principle of its operation and its construction is extremely simple, except, possibly, for the cam, and even that calls for little more than the careful and patient use of a file.

The diagram, Fig. 1, represents a strip of film having successive frames, A, B, C, D, passing over a gate opening "G", the depth or length of which is equal to two frames. The film in the gate is viewed by an observer "E", through a mirror "X-Y", set at approximately 45 degrees to the line of sight. The image is seen in the apparent position "I".

A mask "M" is inserted of such dimensions that only one frame may be seen at one time; with the mirror in the position "X-Y", we will assume this to be the frame "B". If the mirror is now rotated to a suitable position "X'-Y'", an image of the frame "A" will be seen, apparently occupying the same position "I".

If we next imagine the strip of film to be in motion, passing over the gate at a uniform speed in a direction from left to right, it will be appreciated that by rotating the mirror at a suitable uniform speed, in an anti-clockwise direction, the image of any particular frame may be held stationary at the position "I" during its entire passage across the gate. If, in addition, as each consecutive frame reaches the end of the gate, the mirror is flipped back to the original position "X-Y", the following frame will be picked up and held in position at "I" during its passage across the gate, and so on, for every successive frame. That is to say, each frame will appear in turn, superimposed on the image of the preceding frame, one after the other, as the series of frames pass through the gate. Thus animation and the illusion of movement will be obtained.

The principle of operation is much the same if a standard optical projection system is used

so that the image may be thrown on to a small screen, instead of being viewed directly. It is shown diagrammatically in Fig. 2.

The mechanical requirements to obtain this action are very simple. As shown in Fig. 4, the film is drawn over a standard eight picture sprocket at a uniform speed. An eight to one gear drives a cam which actuates the rocking mirror through a rocking arm to which it is attached. The flip-back can be made to take place in one eighth of a revolution

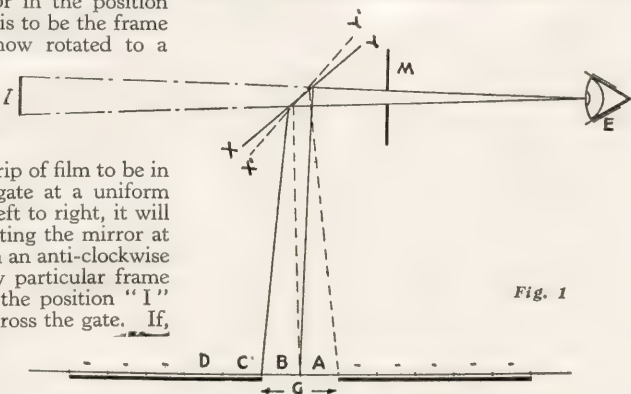


Fig. 1

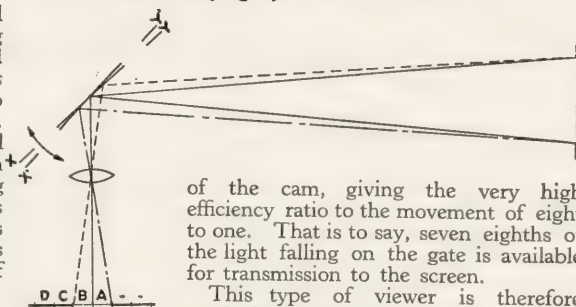


Fig. 2

of the cam, giving the very high efficiency ratio to the movement of eight to one. That is to say, seven eighths of the light falling on the gate is available for transmission to the screen.

This type of viewer is therefore particularly suitable for use with a miniature screen, and a relatively weak illuminant, such as a flashlamp bulb,

will suffice. As the flip-back is so brief, "ghosting" will be very slight and for the purpose of a viewer, a shutter will not be necessary. Feed and take-up sprockets will not, of course, be required, as the film passes through the mechanism at a uniform speed.

The final design shown in Figs. 3 and 4 differs from the layout of the experimental model shown in the photographs. First, it is desirable that the rocker arm should trail on the cam. If the cam drives towards the rocker arm, there is a tendency for it to chatter. Furthermore, this arrangement allows of a straight rocker arm, and the flip-back occurs with the spring tension, not against it. Although these are apparently small details, they all contribute to a smooth mechanical action and eliminate possible troubles which might give rise to breakdowns later.

To achieve these requirements, the layout had to be reversed. The lamp is placed above the gate and the rocking mirror below. With this arrangement, it was also found to be a simple matter to bring the final image to a convenient point for viewing, right way up, with the minimum number of reflecting mirrors, coupled with the most natural movement of the film from left to right.

Referring to Fig. 3, it will be seen that after reflection from the rocking mirror M1, the image is thrown back to the rear of the mechanism by the mirror M2. Another mirror M3, placed at a suitable angle at the back of the case, then throws the beam up and forward against the translucent ground glass screen, at the top of the case, on which the final image is focussed.

Actual dimensions will vary according to materials available. I used a lens of $1\frac{1}{2}$ inches focal length and obtained a throw via the mirrors amounting to about eight inches. The resultant image was therefore about three inches by two, and a strong flashlamp bulb provided sufficient illumination. The

addition of a reflector will improve matters, and a brilliant picture may be obtained if the light is further concentrated by means of a small condenser.

The rocking mirror should be as light as possible; I found suitable material from a lady's discarded "compact". Ordinary good quality mirror glass will serve for the other two, but for perfection, surface silvered mirrors will eliminate the possibility of the appearance of secondary images caused by reflection from the glass surfaces of the ordinary mirrors. Surface silvered mirrors and the fine ground glass for the screen may be obtained through optical dealers such as Messrs. Dolland and Aitchison.

The practical details of the mechanism are given in Fig. 4. The two plates and distance pieces forming the main framework and the gate and film guides over the sprocket are made up on similar lines to those for the maltese cross viewer described in the last issue. The sprocket is a standard eight picture sprocket obtainable as a spare for most makes of projectors. The eight to one gear ratio is made up with two 40 pitch gear wheels, one 120 teeth, the other 15 teeth, obtainable from Messrs. Bonds, 357, Euston Road, N.W.1. The bushes, spindles and pulley to drive the take-up reel are Meccano parts.

The rocker arm is made up from a strip of $1/16$ in. brass, cut to shape and sweated on to a Meccano coupling bush. The head is thickened by sweating on two small pieces of the same brass strip, one each side, finishing with a file. The cam is sweated on to the face of the small gear wheel.

The cam, upon which the accuracy of the whole mechanism depends, is really the only

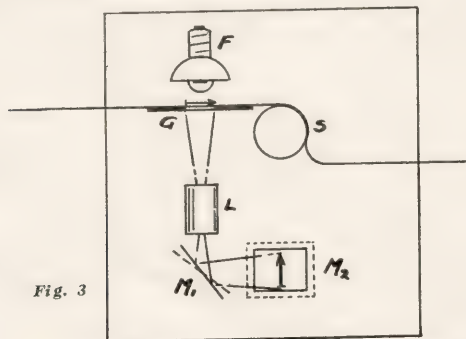
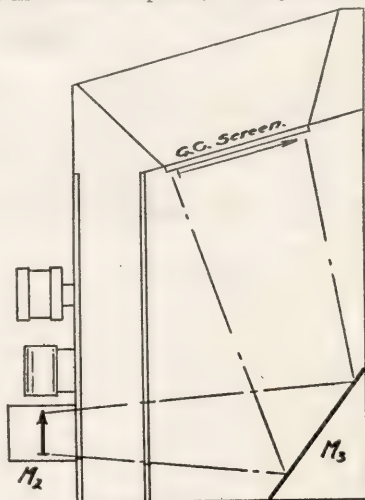


Fig. 3



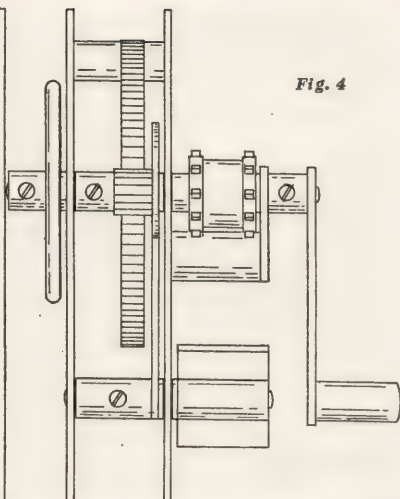
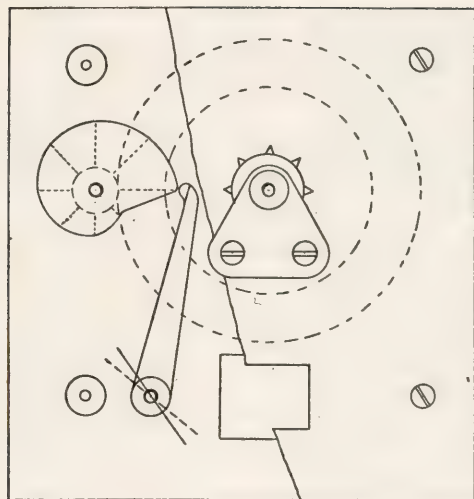


Fig. 4

tricky part to make, and calls for a good deal of patient work if the result is to be successful. First of all, a disc is cut, its radius equal to the maximum radius of the cam. This is sweated on to the face of the gear wheel and set on the spindle. By removing packing washers, it is so arranged that, instead of the head bearing against the face of the cam, it just clears the side and can swing back and forth across the disc.

A piece of film is slipped into the gate, over the sprocket, and by turning the handle, is drawn into the position when the gate opening is occupied by exactly two frames. The rocker arm is then swung to its maximum position, which should bring the first frame in the gate into view on the screen.

Scratch a mark on the side of the disc immediately under the head of the rocker arm. Next turn the handle a fraction and again move the rocker arm (inwards) until the same frame occupies its correct position on the screen. Again make a mark on the disc immediately under the head of the rocker arm.

This process is repeated a number of times until the cam has completed one revolution. The series of marks will then provide the outline for the cam profile, and the disc is roughly cut to shape, working full to these points. The cam is then returned to its spindle but this time in its correct position, with the rocker arm bearing on its face or edge.

Incidentally, to ensure that the gear wheels, cam and so forth are in the same position on their spindles and therefore in the same position with regard to each other, a shallow hole should be drilled in the spindle

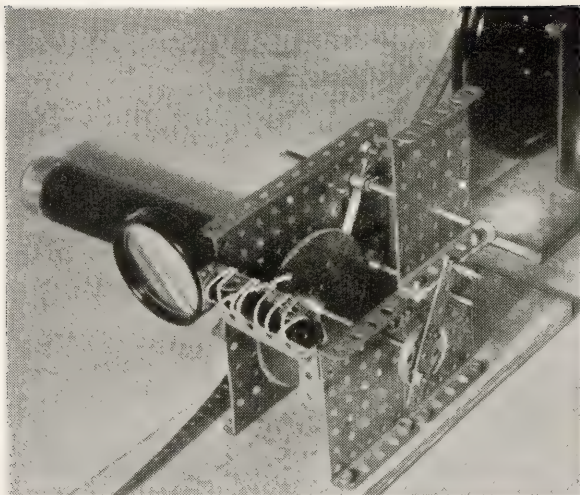
into which the grub screw will enter.

Now comes the tedious business of trimming up the cam profile by means of a file. It need not be removed for this. The point on the cam profile which is touching the head of the rocker arm is marked with a pencil. The cam is then rotated through about 180 degrees, bringing the point to the outside, where it may receive the gentle application of the file. By a process of trial and error, the cam face is thus brought up to the true profile required.

When testing, care must be taken to see that the cam is always brought back to position by turning the handle or by pulling on the large gear wheel. This will take up the backlash in the gears. The sharp point which will appear at the beginning of the flip-back should be rounded off and the cam will be complete. Great care must be taken not to file too much off any one point, otherwise it will be necessary to take a similar amount off the whole cam profile before it can again be trued up.

For the rocking mirror mounting, a Meccano coupling brush is cut in half through its axis and one half sweated on to the cam spindle (the cam and gear wheel being fixed on with a grub screw). The exposed half of the spindle is then filed flat, flush with the flat of the coupling. A thin brass backing plate for the mirror is then made up from "shim" brass, obtainable from a garage, and sweated on to the flat of the coupling. By turning the two ends up and over, it can be made to grip the mirror and hold it securely in position.

It is not essential to have the silvered



Two views of the experimental model, showing gears, cam and rocker arm, and gate.

recurring in-and-out of focus effect, coupled with variable distortion at both the top and bottom of the picture thrown on the screen.

While this may be acceptable in the case of a viewer, it would be intolerable on the very much larger scale of the home cinema screen. Such snags as this have so far defeated all attempts to secure intermittent motion by optical means coupled with the otherwise highly desirable uniform mechanical movement of the film through the gate.

surface passing through the axis of the spindle, but it should be as near as possible. It merely modifies the cam profile, but as this is formed by trial with the mirror in position, no additional difficulties are introduced.

All that remains to complete the mechanism is a spring to hold the rocker arm lightly against the cam face, strong enough to ensure that the flip-back portion of the profile will be accurately followed when the film is run through at normal speed. A torsion spring, hooked round the rocker arm at one end and coiled round the rocker bush, will be most effective, the free end being locked into a small hole drilled in the back plate of the framework.

The casing may be made in sheet metal or plywood, and all inside surfaces should be finished dull black. Mounted on a board, complete with splicer and rewind arms, the viewer completes a very useful editing bench.

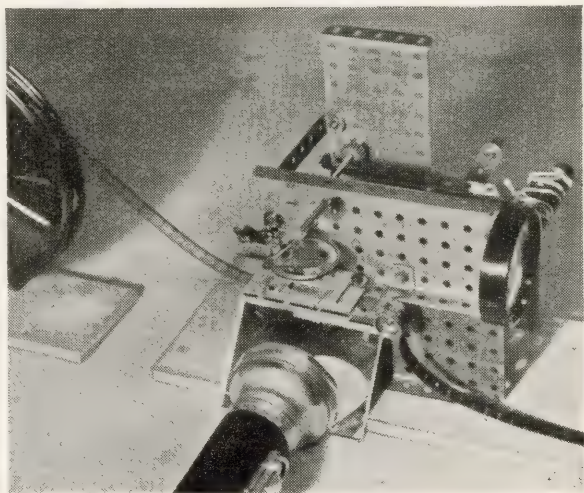
In case my readers imagine that in this principle I have made a startling discovery, let me hasten to add that the system is not, unfortunately, applicable to full scale projection. Except when the projected frame occupies the exact centre of the double gate, the plane of the film is not at right angles to the optical axis. With the short focus lenses used in substandard work, this means that there is a

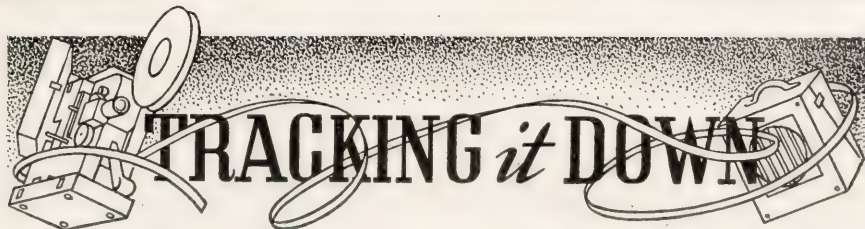
PRECIOUS WASTE

Perhaps you turned out your waste paper weeks ago and handed over an unsteady pile of papers, books and boxes to the Salvage Department; perhaps you haven't done anything at all about it yet.

If not, we appeal to all of you to do so straightaway; if you did turn out everything and it was weeks ago, have another look—you'll be surprised at the quantity of newspapers, cartons, letters and magazines that have accumulated in such a short time.

Make a rule never to destroy one scrap of old paper. It may be useless to you; it is invaluable to our War Effort. Save every scrap and hand it over regularly for salvage.





Secretary: C. LESLIE THOMSON

ALL of us who have attempted any experimental work with talkie apparatus have found, sooner or later, that we are badly handicapped by lack of reliable information. True, we can find—if we know where to look—excellent descriptions of, and formulae for particular aspects of our problems. But as most of these problems involve perhaps two or three technical considerations, any effort to co-ordinate the available information is usually discouragingly laborious.

Sub-standard sound appears to be composed of a succession of trade secrets, and while the various manufacturers produce handbooks—excellent for their purpose—there has been no attempt to collect and analyse impartially the techniques of sub-standard sound, as a whole.

"Tracking it Down", therefore, is intended to be a meeting-place for talkie experimenters, where we may discuss our problems, relate our experiences, and generally share our knowledge of sound matters.

Apart from selected answers to readers' queries, we hope to present constructional items, experimental findings, and similar topics. If you have a worry then, write to your Secretary, and we will do our best to help you. If we consider the matter to be of sufficiently general interest, we shall publish the reply. If we are unable to solve the problem ourselves, we shall insert an appeal to all other readers for their help. But please do not wait to be asked before writing us about your own experiences, experiments and findings.

We aim to form a nucleus of amateurs who have found things out for themselves, and to whom we may refer for expert information on special aspects of sound work. There is, then, a standing invitation to join our "intellectual reservoir", if you have practical knowledge of any of the many branches of talkie technique. Whether you know about Lenses and Lamps, or Cells and Condensers, or Pulleys and Pawls, or Megohms and Mathematics: whether you have constructed original apparatus, or have made daring dissections of professional gear, come right

up on the platform, and tell us all about it.

We shall be as democratic and informal as possible, and at present our only law is "All enquiries shall be accompanied by a stamped, addressed envelope."

The replies as printed below may not be identical with those sent to individual enquirers, and as in the case of the first one, for instance, may be compounded from several replies to similar questions.

Q. *I am thinking of converting my projector (sub-standard) to take sound-films. Are any particular snags liable to crop up, and if so what are they?*

A. To answer this question, it is possibly best to consider the various characteristics of a talkie, and compare them with those of a silent projector. Not a few people appear to believe that the addition of a sound head is all that distinguishes the two. The fact that some talkie machines are very similar externally to silent projectors (of the same make) has doubtless led many to assume that the internal mechanisms too, are identical. While this may be true in the case of one or two early—one might almost say experimental—talkies, it is now fairly accurate to say that all first-class talkies have specially designed machinery, often made to much more exacting standards than their silent "equivalents".

Consider one point: the running-speed of sound-film—half as fast again as silent. Unless one is in the habit of thinking in formulae, one is liable to underrate the implications. It simply means that all oscillating and reciprocating parts, and all their associated bearings, are subject to more than twice the strain imposed upon them at silent speed.

There are only a few silent machines which are really happy under these conditions, and with the others rapid wear, excessive noise, and film-damage are highly probable. The shuttle mechanism, particularly, is important. As a rule, sound shuttles are more lightly constructed, and have a proportionately less vigorous "acceleration" in the transport movement. In 16mm of course, the perforations are on one side of the film only, and

at least two claws (in "tandem") are essential if the film is not to be strained.

Rotating parts may have to be more carefully balanced than would be necessary at silent speed, since vibration may be picked up by the sound-head—and the most efficient blimp will not cure that! Noisy gears, or stretched chains may also interfere in this way. These matters, however, need not worry the owner of a well-made projector.

Apart from the question of silence and smoothness of running, all gearing or other drives must be absolutely free from eccentricity, otherwise the sound will "wow". Again, while any high-class projector ought to be above reproach in this respect, slight inaccuracies which would pass unnoticed in silent work are horribly magnified in sound.

Control of speed is an important matter; there are two popular methods of effecting this. First, the A.C. induction motor has the useful property of a practically constant speed over a wide range of "load". If such a motor is therefore coupled to the projector, the speed is automatically maintained by the carefully regulated electricity supply. If silent films are also to be shown, an alternative gearing is incorporated. By a happy coincidence, most small induction motors have a normal speed "near enough" that of the shutter of a talkie—24 revolutions per second, or about 1,440 R.P.M., so that very simple coupling can be employed.

The other method employs a "universal", brush-type motor, controlled by a governor. This governor opens an electrical contact when the correct speed is reached, and thus "holds down" the motor to the desired R.P.M. Centrifugal governors are usual, but at least one machine has a governor which is actuated by the force of the air-blast from the cooling-fan.

A point of great importance too, is the picture-gate. The designer of a silent projector rather tends to think of the film-margins as "handling surface", which will, within reason, be none the worse for an occasional rub or scratch. Although most projectors are fairly safe in this respect, "fairly safe" is not enough for sound-films. One tiny scratch can ruin a sound-track.

Most talkie machines have some type of gate which does not actually come in contact with the sound-track, so that even the malevolent grit-particle is rendered harmless. As a compromise, perfectly smooth, highly polished pressure-plates are safe so long as they are kept absolutely clean. The test which a recent contributor suggests—of running a loop of new film through the projector 50 times, then examining carefully for signs of wear—is excellent advice for

anyone contemplating a sound conversion.

There is one side of the question which the enthusiastic amateur is rather apt to overlook; the cost of sound films, whether hired or purchased. Apart from the obvious necessity of having a completely trustworthy machine—so far as film safety is concerned—it must, I think, be admitted that talkies are better suited to larger audiences than silent amateur films, and therefore the projector should have a reasonably powerful output.

The mechanism (original and additional) should be robust and compact. Controls should be grouped, so that blimp may be efficiently constructed. Parts which are liable to require replacement (exciter lamp, P.E.C., valves, etc.) should be reasonably accessible.

In other words, be sure that your projector is worth converting, before you start! This may sound somewhat discouraging, but one must realise that for the present, at any rate, talkies are not amateur productions, and your audience will expect professional rather than amateur presentation.

Snags such as finding room for the components of a sound-head, and the mechanical design of the necessary drives, are more matters for individual experiment. The big "snag" is the time which one must expect to spend in making adjustments and alterations so that everything is "just right." Try to adopt a patient, coaxing attitude, and refuse to be upset by the innate cussedness of machinery!

Q. *I have recently acquired a second-hand sound-head, and the photo-electric cell is missing. A friend tells me that there are three different kinds of cell. Would you please let me know how to distinguish these, and what type I require?*

A. I imagine that your friend was discussing light-sensitive cells, for there are certainly three main types of these, and the P.E.C. is one type. Let us run over the characteristics of the three:—

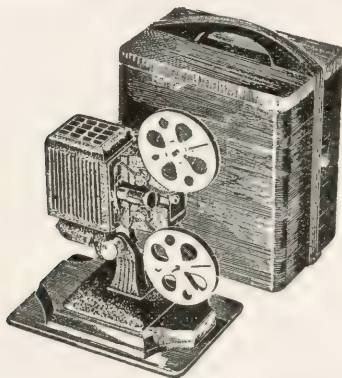
(a) The Selenium cell—the grand-daddy of them all—whose resistance varies with the light falling upon it. This type of cell was used in very early talkies, but because of its rather sluggish response to the higher audible frequencies, it has been completely superseded by the P.E.C. For other purposes it is still widely employed, and it is usually in the form of a small flat rod of insulating material, around which two wires—the poles—are wound side by side, and coated with the grey, metallic-looking selenium. The cell is often mounted in a dust-proof case.

(b) The Photronic cell, which actually generates current when light falls upon it,

(Continued on page 202)

TYPICAL 'WESTMINSTER' OPPORTUNITIES

KODASCOPE 8mm. PROJECTORS



Kodascope Home Projector, motor driven, 200 watt lamp, A.C. voltages, throws 30 x 22 in. picture at 14 feet. Complete in neat carrying case and 200 ft. reel ... £17 17 9

Home Kodascope Eight De Luxe (as illustrated), finished in bronze, complete with walnut veneer case £24 6 8

Kodascope Eight Model 80, 300 watt lamp for A.C. or D.C. mains, complete with resistance... £42 11 8

Kodographs, Comic, Travel, etc., 50 ft. ... 9 2
" " " " 50 ft. ... 4 11

PROJECTORS

Siemens Standard, 16mm., motor drive, forward and reverse ... £65 0 0

Victor 16mm., 500 watt lamp, motor drive, forward and reverse, resistance and case ... £70 0 0

Kodascope Model C, 100 watt lamp, motor drive, resistance and case ... £12 12 0

Bell & Howell Filmo 129P, 16mm., 750 watt lamp, motor drive, forward and reverse, 1,600ft. Reel. Resistance and case ... £124 0 0

Bolex K8, 8mm., 200 watt lamp, motor drive £32 10 0

Specto 8mm., motor drive, complete with transformer ... £18 18 0

Eumig 8mm., 300 watt lamp, motor drive, complete with resistance ... £19 17 6
Kodascope 8/50R., 8mm., 200 watt lamp, motor drive ... £12 19 6
Zeiss Ikon Kinnox, 16mm., 500 watt lamp, motor drive ... £85 0 0

CAMERAS

Bell & Howell Filmo 70DA, 16mm., turret head, 7 speeds—1 in. f/3.5 Cooke (focussing), 3 in. f/3.5 Dallmeyer, Telephoto 6 in. f/5.5 Cooke Telekin, complete in Mayfair case ... £127 10 0

Bell & Howell Filmo 70A, 16mm., f/1.8 Cooke, case ... £19 17 6

Bell & Howell Filmo 70A, 16mm., f/3.5 Cooke, case ... £15 15 0

Zeiss Ikon Movikon, 16mm., f/1.4 Sonnar £104 0 0

Paillard Bolex H9, 9.5mm., f/1.5 Dallmeyer speed ... £50 0 0

Ensign Kinecam, 16mm., f/3.5 Dallmeyer (3 speeds) ... £11 17 6

Victor, Model 3, 16mm., f/3.5, Dallmeyer, (3 speeds) ... £9 17 6

Pathescope Motocamera, 9.5mm., 3.5 anas., multi speeds ... £8 17 6

Bell & Howell Filmo F134, 8mm., f/2.5 Cooke, case ... £33 18 6

Ensign Super Kinecam, 16mm., f/1.5 Dallmeyer ... £27 10 0

Cine Kodak, 8.20, 8mm., f/3.5, Kodak anas. ... £9 17 6

Cine Kodak 8.25, 8mm., f/2.7, Kodak anas. ... £12 17 6

De Vry, 35mm., f/3.5, anas. ... £37 10 0

Magazine Cine Kodak, 16mm., f/1.9 Kodak anas. ... £42 0 0

Cine Kodak Model BB, 16mm., f/1.9 Kodak anas. ... £21 10 0

Cine Kodak Model BB Junior, 16mm., f/1.9, Kodak anas. ... £14 14 0

Siemens Model B, 16mm., f/2.8, Busch Glaukar. ... £14 17 6

Siemens Model B, 16mm., f/1.5 anas. ... £29 17 6

4½ in. f/4.5 Kodak Telephoto, complete with adapter for Magazine Cine Kodak ... £20 10 0

1 in. f/2.9 Dallmeyer triple anas. (focussing) for Filmo, Dekko, etc. ... £6 10 0

We still hold large stocks of Screens, Projector Lamps, Titlers and Cine Exposure Meters.

Let us know your requirements—quotations per return.

WANTED TO BUY

Any make of 16mm. or 9.5mm. or 8mm. Projectors, Silent or Sound—also 16mm., 9.5mm. or 8mm. Cameras.

BEST PRICES OFFERED

The WESTMINSTER PHOTOGRAPHIC EXCHANGE LIMITED

• 81 STRAND, W.C.2

TEmple Bar 9773/4

• 111 OXFORD ST., W.1

GERrard 1432

Business Hours: 9.0 a.m. to 6.0 p.m.

• 119 VICTORIA ST., S.W.1

VICToria 0669

• 24 CHARING CROSS RD., W.C.2

TEmple Bar 7165

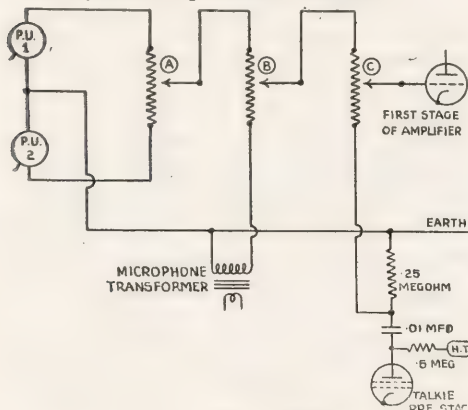
Saturdays 9 to 1 p.m.

and thus requires no external power supply. By its nature and construction, however, this type of cell has a very sluggish response in its usual form, although a very tiny "high frequency" model has just been released for talkie work. These cells are in the form of a thin iron plate, coated on one side with selenium (but with a different function from that in the selenium cell). Around the edge of this surface is a "frame" of what looks like coarse aluminium paint. This is one pole, while the iron is the other.

(c) The Photo-electric cell, which is very similar to a wireless valve, both in appearance and in function. In the glass bulb are two electrodes—the anode (usually in the form of a wire loop) and the cathode, much larger, and in the form of a coating either on the glass, or on a curved plate. When light strikes the cathode, electrons are emitted, and are attracted to the positively-charged anode. More light, more electrons, more current. The cathode consists of an alkaline metal, Sodium or Potassium in early types, but nowadays almost exclusively the more sensitive and reliable Caesium.

Of Caesium cells there are many shapes and sizes, but only two main types: the Vacuum and the Gasfilled. For amateur talkie work the Gasfilled is the more suitable type, as the sensitivity is much greater. The Vacuum type although much less sensitive, has a better response to very high frequencies, and although this would be a distinct advantage in television work, for instance, it is quite unnecessary in talkies, where the maximum frequency dealt with is under 10,000 cycles/sec.

Thus we find that the choice of cell is narrowed down to a suitable size of Gasfilled Caesium Photo-electric cell, although small differences between the various makes may be important in particular instances.



Q. I should be pleased if you will let me have wiring details and particulars of the potentiometers, etc., required for a mixing panel. I wish to connect two pick-ups, a microphone, and the input from a talkie projector to this panel, and to be able to fade in and out individual items, or to mix and superimpose two or more of the inputs.

A. To construct a really efficient mixing and control panel such as you describe would involve far more apparatus and complication than I think you realise.

There are two main points to be considered:

1. *Mixing* implies that several inputs may be accepted simultaneously, and that each may be at any volume from zero to 100 per cent. quite independently of the others. This is quite distinct from the more usual "fade-over", used in amateur work. With this, one input is reduced while another is increased—both cannot be at full volume simultaneously.

2. *Mixing* is only practicable if all the inputs are of the same order, i.e., of the same impedance and "volume". This is effected in professional work by adjusting all inputs, by means of individual amplifiers and matching-transformers, to a common value, e.g., 1 volt R.M.S., across 10,000 ohms, or any other convenient standard.

In the case of the proposed Talkie, Microphone, and Pick-up combination, the respective values are very different. Typical figures might be:—Crystal Pick-up—1 volt at 1/2 megohm: Magnetic Pick-up—0.5 volt at 4,000 ohms: Microphone (transformer) 0.25 volt at 1,000 ohms: Talkie (from pre-stage) 2 volt at 100,000 ohms.

Obviously, to attempt to mix such inputs directly would result in chaos. The low impedance of the microphone, for instance, would effectively "short" a crystal pick-up.

The "fade-over" or "dissolve" is a much more practicable technique for the amateur, although even this has distinct limitations. For instance, when two inputs have very different impedances, equal volume will not be given at the mid-point of the potentiometer, but near one end. Also, it is always a compromise, as, with ordinary apparatus, it is not possible for a circuit to give 100 per cent "acceptance" and 100 per cent "rejection" of the respective inputs. Either

(Continued on page 215)

Potentiometer (A)

250,000 ohm for Crystal P.U.'s.

50,000 ohm for Magnetic "

Potentiometer (B)

100,000 ohm for Crystal P.U.'s.

50,000 ohm for Magnetic "

Potentiometer (C)

250,000 ohm.

(A) Fades-over P.U.1 to P.U.2.

(B) Fades-over GRAMO to MICRO

(C) Fades-over TALKIE to GRAM or MIKE

PENROSE (CINÉ) LTD.

69, STREATHAM HILL, LONDON, S.W.2. Telephone & Telegrams TULSE HILL 6756

• THE LARGEST SELECTION • RELIABLE GOODS • AT THE LOWEST PRICE

• BARGAINS BUT NOT SO NUMEROUS AS USUAL •

PROJECTORS

9.5 Pathe Home Movie, motor, 300ft. arms, like new ... £10 0 0

9.5 Pathe H, latest type ... £16 0 0

9.5 Triplico. The latest bright clawless projector. Specially good value, limited supplies £12 12 0

9.5 Pathe Lux, takes all types of 9.5 films, cost 200 watt Lamp ... 35/- extra

9.5 and 16mm. Bolex G916, late model with 800 ft. spool arms, all like new, now £90 £65 0 0

9.5 Pathe Lux, takes all types of 9.5 films, cost £30 ... £20 0 0

9.5 Pathe Vox, 200 watt model, reconditioned as new ... £74 0 0

9.5 Pathe Vox, 200 watt, early model but in fair order ... £57 10 0

9.5 Pathe Super Vox, 400 watt, late model, ex-demonstrator ... £104 0 0

9.5 Pathe Super Vox, reconditioned as new £94 0 0

8mm. Agfa Movector, latest, 200 watt, lamp, stills very bright, new ... £15 15 0

8mm. Kodak Home Model, very latest in box unpacked ... £17 10 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

16mm. De Vry Talkie, 750 watt or 500 watt lamp, 1,600 ft. spools. 8 watt amplifier, requires small adjustments, otherwise as new. Cost £165 £100 0 0

Cinepro Silver Screens on Stretches

40" x 30" ... £1 7 6

46" x 35" ... £1 17 6

60" x 45" ... £3 17 6

72" x 54" ... £5 5 0

96" x 72" ... £8 10 0

Ensign, 32" x 24", Silver ... £1 10 0

LENSES

Vox 65mm. Long focus, as new ... £5 5 0

" 70mm. " " in good order... £4 17 6

Dallmeyer, 50mm. Superlite, as new ... £5 5 0

American 1 1/2" new lens with 1 1/2" mount ... £3 0 0

Siemens 1 1/2", Dallmeyer, as new ... £4 0 0

STORAGE CANS

9.5 or 16mm. Used cans take up to 400 ft. spools ... 1 6

16mm. 400 ft. Humid cans ... 2 6

16mm. 100 ft. cans per doz. ... 6 0

16mm. 400 ft. G.B. square cans ... 2 0

SUNDRIES

Kodak motor and light unit suit projector, converter less lamp, as new ... £3 0 0

Motor and resistance to fit on Pathe, Imp, and Home Movie ... £3 3 0

Motor off Ensign 35mm. model, 200v. ... £2 0 0

Resistance 12v. 1 amp. 200/250v. ... £1 0 0

Sliding resistance for 100 watt lamp ... 17 0

Large resistance, unknown output, but as new 200/250v. input ... 10 0

110v x 1,000 watt lamps for 35mm. projectors (screw cap 62mm. dia.) ... £2 2 0

30v x 250 watt lamps, 62mm. E.S. ... £1 1 0

FILMS

16mm. Talkie D.I.N. all in good condition on spool approx. 400 ft. Some excerpts from famous films. Per reel ... £3 0 0

16mm. 2 reel, excerpts with title and end. All S.M.P.E. as new, from ... £8 0 0

16mm. 1 reel complete subjects from ... £3 10 0

Some S.M.P.E. mostly D.I.N.

9.5mm. Silent S.B. and S. Limited number available from £1 5 0 per reel.

ACCESSORIES

Screens

40" x 30" Self erecting beaded in case, new £6 17 6

52" x 39" " " " " £7 17 6

PART EXCHANGES WELCOMED

SEND STAMPED ADDRESSED ENVELOPE FOR PARTICULARS OF ANY OF THE ABOVE

ALL APPARATUS GUARANTEED AS REPRESENTED—OWING TO THE GREAT DEMAND, APPROVAL, WE REGRET, IS IMPRACTICABLE.—EVERY CARE IS TAKEN TO ENSURE SATISFACTION. CARRIAGE EXTRA ON ALL.

Public Performance

By D. COLLINS

I HAVE recently proved that the man in the street will cheerfully pay his shilling to see a show of good silent films. Three such shows recently held in aid of a nationally-important charity realised over £15 nett profit.

The essential apparatus and procedure are briefly described below: such shows are invaluable as aids to charity, and as experience to the operators, besides happily making available opportunities of seeing once again famous films of the past. It will be assumed that typical 200-seater local halls are used, audiences of approximately 150 being suitable to ensure a satisfactory view from every seat.

APPARATUS

- 5-ft. wide screen
- Suitable projector.
- 3-watt amplifier and speaker.
- Two record players, or twin-turntable set.
- Cables and switches.
- Films and records in suitable cases.

PROCEDURE

1. Book the hall.
2. Obtain necessary form from H.M. Customs and Excise local Office.
3. Notify the charity concerned, and get their authority on the above form.
4. Return form to Customs Office at least two weeks before the date of the show.
5. Apply for licence from Phonographic Performance Ltd., to play gramophone records in public, stating size of audience, number of shows, name of charity.
6. In the case of using records of copyright music, apply also for licence from Performing Rights Society.
7. Book films in ample time for preliminary examination.
8. Procure tickets with counterfoils.

If the show will incur no expenses, a permit will at once be issued by Customs Office remitting entertainment tax: if expenses have to be deducted from the gross takings, the estimated tax must be deposited until accounts are furnished of takings and expenses after the show. Alternatively tax stamps may be used, and their value claimed for.

About the running of the show the most interesting fact is that the audience cheerfully tolerate single-projector operation (though changes should be accomplished in 25 seconds without putting up the hall lights) but will not tolerate lack of music. It is therefore essential to study film accompaniment by means of gramophone records in order to achieve success. A reasonable collection of orchestral records is, of course, essential, and success in matching is quickly achieved with patient practice. Tailor's chalk satisfactorily marks records where it is

not desired to start at the beginning. A cue-sheet is prepared for each reel, giving points at which each record is to be started, and records are identified by boldly-lettered labels stuck over the standard labels, for easy selection in the half-light.

The two players, or preferably twin set, should be lit as well as possible without interfering with the hall darkness: and the volume controls for each table must be so wired that records can be mixed from one to another, or (for effects records) two played simultaneously. Any wireless expert will advise about the wiring.

It is imperative to provide good and adequate leads from power to projector, amplifier, player-light, and re-loading light with separate switch; also, preferably screened, from players to amplifier and speaker. The speaker must be near the screen, and is generally best placed *above* the screen to prevent too loud reception in the front rows at the expense of the back. With full house more volume is needed than at a rehearsal in an empty hall.

It is an enormous advantage to have the projector right at the back of the hall: this involves a narrow-angle lens, that is, a lens of focal length between $2\frac{1}{2}$ and $3\frac{1}{2}$ inches. Where such a lens is not available, expense may in many cases be saved by purchasing a second-hand objective from an old 35mm. projector, and using this in a suitable adaptor.

It will be appreciated that an average of about 4 records per reel of film will be necessary, though in the case of multi-reelers there will be a number of repetitions for recurring situations, the music acting as a narrative link in such cases. Since it is of the utmost importance to avoid any possible muddle or confusion, provision must be made for easy accessibility to records in the required order. The cue sheet should indicate all cases where a record will be required again later. It is best to have a separate carrying case for every reel of film: or, make special large partitions in larger cases to segregate records appropriate to different reels.

In operating, it is most important never to allow a patch of silence expect intentionally for dramatic effect—which should not be more than once in a film. That is to say, cues must be carefully watched, and the records faded one into the next smoothly and with no overall increase or decrease in volume. Single-handed operation of picture and sound is possible.

PATHE EQUIPMENTS LIMITED desire to announce that they still hold **LIMITED STOCKS OF 16mm. and 9.5mm. FILM REELS AND CANS.**

16mm.	15"	Spools (approx.). 2,100 ft. capacity	£1 10 0
"	"	Spun Steel Cans (Round.)	1 10 0
"	13½"	Spools 1,600 ft. capacity	1 5 0
"	"	Spun Steel Cans (Round.)	1 5 0
"	9½"	XXX Plate " (Square.)	12 6 6
"	"	Spools .. 800 ft. capacity	12 6 6
"	"	Spun Steel Cans (Round.)	12 6 6
"	7"	Spools .. 400 ft. capacity	4 2 2
"	"	Pressed Tin Cans (Round.)	1 9 9
9.5mm.	9½"	Spools .. 300 ft. capacity	12 6 6
"	"	Spun Steel Cans (Round.)	12 6 6
"	7"	Spools .. 400 ft. capacity	3 9 9
"	"	Pressed Tin Cans (Round.)	1 9 9

These prices are subject to Trade Discounts, for quantities, on application.

THE STANDARD OF PRACTICAL DESIGN, QUALITY OF MATERIAL AND WORKMANSHIP OF THE ABOVE, SURPASSES THAT OF ALL CONTEMPORARY PRODUCTS

IMPORTANT ANNOUNCEMENT

PATHE EQUIPMENT WILL SHORTLY HAVE AVAILABLE AN EXCLUSIVELY DESIGNED ELECTRICALLY-DRIVEN 16mm. SUB-STANDARD FILM REWINDER AND REPAIR BENCH—ALSO A SERIES OF SUITABLE FILM STORAGE CABINETS OF WHICH PARTICULARS WILL BE FURNISHED UPON APPLICATION

Telephone:
GERrard 4360



Telegrams:
Pathequip, Rath, London.

III, Wardour Street, London, W.1.

Examples of these Spools and Containers may be inspected at the Offices of Pathe, as follows:

MANCHESTER: Offices: 2-3, 3, The Parsonage. LIVERPOOL: 23, Islington. CARDIFF: Dominions House, Queen Street. NEWCASTLE: 134/6, Westgate Road. BIRMINGHAM: 59, John Bright Street. GLASGOW: 114, Union Street. LEEDS: Wellesley Buildings, 17, Wellington Street.

There are definite reasons why—

THE SHEFFIELD PHOTO CO., LTD., can offer you such a high price for your Cine Apparatus.

1. We have the biggest Cine business in the country and therefore we always have a customer waiting to buy.
2. We have the greatest experience by far of any dealer in this country and consequently we know the value of such apparatus. *If you have a talkie projector for disposal may we make you an offer?*

Send your apparatus now, or if you prefer details first to
Mr. H. MOTTERSHAW, Director.

SHEFFIELD PHOTO CO., LTD.

6, NORFOLK ROW (FARGATE) SHEFFIELD

Phone 22079

Established over 50 years

Grams Shephoto

16mm. SOUND FILM LIBRARY

Feature films, Comedy, Cartoons and Interest Films. New features and shorts added every month. Write for full particulars, including Membership, Voucher System, Subscription and Block Bookings.

NEW 16mm. SOUND FILMS FOR SALE (S.M.P.E.)

Orders dispatched in rotation.

"EDDIE CARROLL and his ORCHESTRA." 1 reel. Introducing Gwen Jones, Curly Ormerod and Billy Day, the Juvenile Guitar Player **£6 0 0**

"MARIO DE PIETRO and HIS ESTUDIANTINA" 1 reel. assisted by Ella Drummond, and Trevor Watkins (Tenor) **£6 0 0**

"LESLIE JEFFRIES and HIS ORCHESTRA" featuring Esther Coleman, Wyn Clare and Tommy Handley. **£6 0 0**

"EUGENE PINI and HIS TANGO BAND" 1 reel. Assisted by Jerry and Doric Kendall (Dancers). **£6 0 0**

"RADIO NIGHTS" 2 reels. A musical number featuring Leslie Jeffries and his Orchestra, Eugene Pini and his Tango Band, Reginald King and his Orchestra. Numbers include "If you should care for me", "La Paloma" and "The Skater's Waltz." **£8 15 0**

"TUNES OF THE TIMES" 2 reels. A musical film featuring Mario de Pietro, Trevor Watkins (Tenor), Ella Drummond (Dancer), Alfredo Campoli (Violin), and Eugene Pini and his Tango Band. **£8 15 0**

"MELODIES OF THE MOMENT" 2 reels. A medley of B.B.C. favourites including Alfredo Campoli and his Orchestra, Leslie Jeffries and his Orchestra, Eugene Pini, Esther Coleman (Singer). Price. **£8 15 0**

"MUSICAL COCKTAIL" 2 reels. A comedy musical featuring Alfredo Campoli, Frank Drew (Tenor) and "Dawn" the acrobatic Dancer. Price **£8 15 0**

All above films unspooled. If required spooled and in container add 6/- per reel extra. (Orders dispatched in rotation.)

9.5mm. SOUND AND SILENT LIBRARIES
All films as listed in Patheoscope Illustrated Film Catalogue (Price 6d. post 3d.) Terms of hire and order forms free for stamp.

8mm. and 16mm. SILENT LIBRARIES.

List of films, Terms of Hire and order forms free for 3d. stamp.

TITLERS AND LOOSE LETTERS.

We have a good selection of titlers, loose letters and backgrounds. Send stamp for price list. Letters in felt, wood, rubber, cardboard, celluloid and gummed paper from 6d. per set. De-luxe rubber letters (permanently adhesive) in various colours, complete with background £2 2 0 per set.

Important. Orders for library films should arrive at the library at least seven days in advance of hire date. Always use the official order form, and a separate order form for programmes required for different dates.

All enquiries are answered in rotation, and there may be a delay of some days before you receive a reply. There is also delay in transit of your letter to us and our reply to you. If you do not receive a reply by return of post, please do not think that your enquiry has been overlooked.

J. G. KIRKHAM

Substandard Film Service

WINWICK ROAD, WARRINGTON

Telephone : 245

MOTION PICTURE EQUIPMENT. FILM DISTRIBUTORS & PRODUCERS

Please enclose stamp when writing for literature or making enquiries.

Using Up

By

TERENCE V. STRONG

WHAT do you do with your miscellaneous collection of odd shots—those discarded fragments of completed films and single shots or short sequences taken on a sudden impulse, without due thought as to their ultimate use? Unless some positive procedure is adopted, this collection is likely to become a nuisance rather than an asset.

For myself, I keep all spare shots in numbered match boxes, two or three to a box. Each shot or small sequence is entered in an alphabetical reference book, under every possible heading. For example, a shot of a London street market after a fall of snow would be entered under the headings: London: market place: street scene: snow scene. By this means, when a film is in the making, it is possible to ascertain with ease whether there is any usable material in stock, and just where it is to be found.

I find it useful periodically to scan the pages of the reference book carefully, then to run over my old films with a critical eye for spots which can be strengthened. Often I find two or three sequences which will be greatly improved by the addition of shots from the library. This re-viewing of old films is valuable because, in the first flush of enthusiastic completion, it is easy to pass over weaknesses of continuity, both of action and tone.

For example, in a sequence of orchard views there may be two consecutive shots which do not match in density. The library yields an odd shot of the same subject which is just between the two in tone, and which will make the transition less abrupt. Or perhaps in another sequence the time interval between the two parts of the action has not been properly indicated, and the lapse can be bridged with suitable material from stock.

Further scrutiny of the spare film may reveal a quantity of material which could be welded together by shooting a small amount of new film. This is an economical proposition. I have sometimes found that the addition of thirty feet of carefully chosen shots, including a few titles, to perhaps ninety feet of unattached material has produced a pleasing little film—from the scrap heap.

An excellent example of this method of utilising spare material is to be found in a

Odd Shots

film by Cherry Kearton in the Patheoscope library. It is composed of a number of short nature sequences—bird life, fox cubs, etc. These are linked together by shots of Kearton's pet chimpanzee exploring the countryside, pausing ever and anon to peer into bushes or to peep around tree trunks.

This idea is capable of variations. Thus a collection of odd Zoo shots might be connected by a small infant's reactions to the animals. Or disconnected views and 'pretty' shots from various parks could be connected under the theme of a Sunday afternoon walk, with appropriate shots of the family taking the air.

The other sort of spare material which accumulates easily is composed of short sequences, complete in themselves, but not of sufficient length to make individual films. From these the 'magazine' film arises. To give unity it is desirable that the various sub-sections of the film should bear some relation to the whole and to each other.

To keep surplus material within reasonable limits, I find it necessary to make up at least one magazine film each year. To avoid sameness I try to construct each one on a different pattern.

The simplest style is copied from the professional Pathe Pictorial. That is to say, the film is given a title which refers directly to the first sequence and which can be given an indirect or punning connection with the other sequences by appropriate sub-titles. For example, take the following subjects from a magazine film of mine: 1. Forestry scenes. 2. The small boy of the family. 3. A bowling match. 4. Father in the garden. 5. Summer holiday. They were all connected with these titles: M.T. Woodland Wanderings. S.T.1. Tree felling in Scotland. S.T.5 The trunks are packed for—S.T. 2. A chip off the old block. S.T. 4. The Old Block. S.T.3. And finally, the wandering woods.

Another idea for linking sequences having no common subject is to find for each an appropriate title from the names of well-known professional releases. The film could be titled: "Remakes."

Finally, those 'impossible' shots that will never be needed in the library and which cannot be tacked on to a theme, can be quite entertaining, provided that they are presented for what they are. Make titles to fit between them, link them up with preposterous puns and alliterative phrases. And for the main title, why not "Bubble and Squeak"?

Camera Craft LIMITED

**446 GREEN LANES, PALMER'S GREEN
LONDON, N.13. Tel.: Pal. Gr. 6828/9**
(Two Lines)

CINE CAMERAS

9.5 Paillard Bolex, brand new f/1.9. Ross lens, for 100 and 50ft. spools, semi automatic loading ... **£67 0 0**
16mm. Kodak K. (100ft. or 50ft.) f/1.9. Lens with 3in. Telephoto as new with case ... **£31 10 0**
9.5. Dekko with f/1.9. Lens ... **£8 15 0**
9.5 de Lux Motor Camera, eye level and waist level finder, end of film indicator, perfect condition. **£11 0 0**
9.5mm. Coronet Camera f/3.9 Anastigmat lens **£4 5 0**

PROJECTORS

8mm. Home Kodascope de Lux., new ... **£24 6 8**
16mm. Kodak "D" 300 watt. with resistance and carrying case, as new ... **£22 10 0**
G.916. built in transformer 500 watt. 2-4 bladed shutter, as new, details on request.
16mm. Ensign 100B. in closed case, perfect mechanical and optical condition, as new. ... **£18 0 0**
Gebescope model B, 16mm. S.O.F. for D.I.N. with prism for S.M.P.E. ... **£150 0 0**

CONTAINER CANS

for 300ft. 9.5mm. reels 1/- each. 10/6d. doz.
9.5mm. 900ft. cans 1/6d each. 15/- per doz.
9.5mm. 400ft. Bronze reels 3/9 each.
16mm. Bronze reels 3/9 each.

SCREEN COVERS

Strong cloth covers for roller screens. 32x24 Screens 4/3,
40 x 30 4/9, 52 x 40 5/9, 60 x 45 7/6.

CARRYING CASES

Carrying cases for 200B with compartment for resistance. Very strongly made 35/- each, packing and carriage 2/6 extra.

ENLARGERS

Ensign V/11 Magnaprint model for 3½ x 2½ or smaller negs., double Plano-convex Condenser. No lens. **£10 17 6**
½ Plate or 5 x 4 Horizontal with double Plano-convex condenser, all movements. Electric Light ... **£10 10 0**
½ plate Ross Horizontal 8½in. condenser fitted for oil burning, could be adapted for Electric Light. f/8 Ross Lens. Iris, splendid condition. ... **£9 0 0**

LENSES

f/1.8 2in. Lens for "Ditmar" ... **£4 7 6**
76mm. Lens for 200B by Dallmeyer, new ... **£6 7 9**
65mm. Lens, new condition for G.B. model "A" or "B" ... **£5 0 0**
Lenses covering 9.5 with Iris diaphragm. 7/6 each.

SCREENS

46 x 36 Iris Glass beaded ... **£2 16 3**
52 x 46 " " " " ... **£3 7 6**
40 x 30 Cinepro Silver ... **£1 11 6**
60 x 45 " " " " ... **£3 19 6**
46 x 35 " " " " ... **£1 19 6**

DETAILS OF OTHER SCREENS ON REQUEST

Any of the above goods can be had on 7 days' approval against deposit to value, and customers can be sure of a refund and not credit note on safe return of the apparatus, if goods are not entirely satisfactory.

BARGAINS

"Plastic"—the only true to nature projection screen. U.S.A. non-directional to any angle view. Scrap those silver, Beaded distortions. 50 x 40 leather covered, auto-erect., pre-war, pre-tax ... **£7 15 0**
 50 x 40 Wood roller; stand-up on table. **65/-**
 200B Pilot lamps, clip on tilting handle ... **8/11**
 200B Mains transformers, replace resistance. 50 per cent. increase life lamp; 50 per cent less current; Cold operation; "Saves the cost in a year" **84/-**
NEW—16mm. Zeiss; Ensign, Paillard; Kodak; 9.5mm. Pathe, Ditmar, 8mm. Bell-Howell Cameras. Write.
"Blimp" Cases, silent projector operation, suitable any projector, soiled ... **16/11**
 16mm. Victor, turret, visual, multispeed 100 ft., bronze f/1.5, similar Paillard. As new ... **£45**
 4in. Projection lenses, U.S.A., spiral, new **£15 15 0**
 1,600 ft. reels, 16mm., steel. 25/-. Trade supplied.
 400 ft. R.C.A. 16mm. Recorder Talkie Camera, electric motor (car battery or mains), "actor's" voice or music.
 16mm. De Vry Projector, maltese, 1,000 watts, 1,600 ft., suitable "talkie" conversion, parts supplied **£135**
 Unipod Tripod, walking stick, strong cine **25/-**
 Pathe H Camera film Superpanc, taxed **9/8**
 Developing Tanks, Todd 16mm., 9.5mm. stainless. **9/11**
 16mm. H Camera Pathe Telephoto ... **£10 10 0**
 Exciter Transformers, for talkies ... **45/-**
 10in. Extension Speakers, in cases, new **£7 7 0**
 Gorse 16mm. Copying Apparatus. List free.

WRITE WANTS.

LIMITED STOCK.

GORSE CINEMAS

86, Accrington Road, BLACKBURN.

Practical Sound Conversion**for Amateurs By F. G. Benson**

Now reprinted and revised, this Manual has enjoyed a tremendously successful reception from both Cine Fans and Dealers.

It explains in simple non-technical language how to convert and adapt silent projectors for use with sound films. Talkies for all!

SPECIAL !! Just released—Technical Supplement No. I.—"Adapting the 200B (or 200B Plus) to Sound", by R. W. Hall, B.Sc. in collaboration with F. G. Benson. Contains all the diagrams which appeared in "A.C.W." October-December issues with working instructions. Price 3 shillings. If ordered with book above, 8/- the two Post Free.

Conversion Materials available.

Send P.O. NOW to:—

F. G. BENSON (A.C.W.),
88 Greenfield Avenue, Carpenders
Park, Watford, Herts.

5/6

POST FREE

Fully illustrated, with easy-to-understand line drawings.

9.5, 16, 35mm.

3/-

POST FREE

Your Problem Solved**KODACHROME TITLING**

G.C.C.T.—It is not possible to give a single exposure reading for Kodachrome titles in daylight, with any guarantee that it will always be successful, as the exposure for colour is somewhat critical and a condition which may be described as 'sunlight' can, in fact, vary considerably in actinic power.

The only safe plan is to take a reading with an exposure meter. Use a sheet of white paper over the title card, obtain the maximum reading and then multiply the indicated exposure by 10. That can be accomplished by dividing the aperture number by 3; e.g., if the meter says f/22, one-third of 22 is roughly 7, and the aperture to use is f/7. Using the Smethurst-Avo High-Light meter, this operation can be dispensed with, and the reading which is indicated on the meter will be the aperture to use on your lens.

Kodachrome A is, if anything, a little faster to photoflood and half-watt light than normal speed panchromatic film, or about one quarter the speed of supersensitive pan under the same conditions. An aperture of f/5.6 might prove correct with your set-up, but we suggest you make some deliberate tests with both pan and Kodachrome A, on the same subject, operating at one stop above and below as well as indicated one. One of these should prove quite correct and will save much wasted film later.

BOOKS ON 35 mm.

J.C.G.—There are not many books published on the technical side of professional cinematography which are ordinarily available to the public, most of the information appearing in the form of papers read to the learned bodies associated with the cinema, e.g., The British Kinematograph Society.

"The Guide to Kinematography," by Colin N. Bennett, 10s. 6d. will give you general information; "Recording Sound for Motion Pictures," by L. Cowan, 30s., covers the subject very well, and "The Complete Projectionist," by R. H. Cricks, 5s., is regarded as a standard handbook. For further information we suggest you write to the British Kinematograph Society, Dean House, 2, Dean Street, London, W.1., who are the leading professional technical organisation in this country.

STILLS FROM SUB-STANDARD FILM

Can I, by means of the single-picture device on the camera, and assuming a top-grade cine lens is used, produce stills of good quality? It seems to me that, given good optical equipment and fine grain processing, the result is merely a miniature negative—unless, as I have feared, a cine lens is not of necessity of such a high resolution as a good still objective.—J.C.

The problem of preparing stills from sub-standard negatives is affected by several factors, which are in fact the same as those which affect consideration of the ordinary miniature camera.

First of all, we would state quite definitely that, far from the definition characteristics of sub-standard cine lenses being inferior to those of still lenses, they are in most cases superior. If this were not so they would be useless for their work, as heavy demands are made upon them.

In considering the question of definition in the negative, three main points call for attention, (a) the definition of the image as given by the lens and film, (b) the size of the image, (c) the degree of enlargement which will be necessary to secure a usable print.

(a) We have referred to the lens above. The nature of the film affects its power to resolve fine detail. Thick, heavily coated emulsions tend to scatter the image. For this reason the miniature photographer has

turned towards the use of thinly coated film. The average sub-standard film is of medium characteristics in this respect, and in the case of the reversal system some of the evils of scatter are avoided by the method of processing. Graininess also affects resolution.

(b) The smaller the image size, the smaller the detail in relation to the power of the film and lens to resolve it, and therefore the greater the possibility of loss of fine image detail.

(c) The smaller the image the greater the degree of enlargement required to produce a picture of good viewable size. There is a still camera on the market which uses 9.5mm. unperforated film, giving a negative slightly larger than a normal 9.5mm. cine picture. To secure a postcard print from this original requires a degree of enlargement which would give a print approximately 10in. by 8 in. from a normal miniature camera negative. Postulating that the original negative definition is the same in both cases, we still have to take into account that the observer would tend to hold the post card nearer to his eyes than he would the 10 in. by 8 in. print, and would thus be more conscious of any loss of definition in enlarging.

All these factors enter into the use of sub-standard originals for stills. For these reasons the normal practical limit of enlargement is generally regarded as being up to quarter plate (4½in. x 3½in.).

MAKING A CIVIL DEFENCE FILM

(Continued from page 194)

being needed. We also possess four flood lamps which were originally used for flood-lighting buildings during the Coronation; these are fitted with Photofloods. The lighting equipment consists in all of the stands and floods mentioned above, eighteen Photofloods and four N type photofloods, distribution board with 1,000 watt unit in series and sufficient cable to reach the most awkward places.

In this type of work we certainly get into some awkward places. We've taken shots in holes 15 feet in the ground and perched on a ladder 70 feet above the ground; we've taken shots in the mortuary and of seeds being sown and planted, and gradually we are covering every aspect of Civil Defence. We are fortunate inasmuch as we have access to any building or place in this Borough. Our only difficulty is the average person's attitude to anyone taking photographs. We have, of course, got military permits for this work, but when we are out filming we are, on the average, reported to the police three times.

Fortunately, they know us well and are of

great assistance. If it is necessary to film from the middle of the road, as does happen on occasion, we become a normal obstruction and the police direct traffic round us. There is something peculiarly satisfying in sitting in the middle of a main road, safe in the knowledge that you cannot be run over without the permission of the police.

Most of this film has been taken on Ilford Super Sensitive Pan, but some is on Kodak Super X because once or twice after a raid it has been necessary to use more film than was anticipated. In this type of work things usually happen without warning and you can't always plan out your work. The reversal film, after being processed and cut, goes to Ilford, who make us a dupe-negative.

In addition to this film we are also making four 12 minute films of the open spaces in the Borough. As this work is carried on in addition to our normal Civil Defence Work and is partly spare-time, we find we have got our hands fairly full. But the Emergency Committee of the Council—who are most anxious to further the interests of Civil Defence—give us every facility.

Tour of the Trade

MESSRS. CINEX announce that they have just received from Switzerland details of a completely new accessory: the Paillard Totally Closing Iris Diaphragm, but there is, of course, no indication when supplies will be available. At present, although the demand for Paillard projectors continues to be very high, the firm have nothing to offer, but they hope to place on the market—as soon as they can obtain the necessary parts from Switzerland—a few projectors which received slight damage when they were “blitzed” in London.

Cinex servicing is now getting into its stride again. Letters and parcels should be sent to the White House, Harlow, Essex, but personal callers should visit the premises taken at Wyntersbrook, Potter Street, Nr. Harlow (Potter Street 71).

* * *

Messrs. Todd's, of Grange, Errol, report that 1941 was a record year for processing, so much so that it is hoped to instal new plant to serve a larger number. But because of existing conditions it will be appreciated that “hope” must be the operative word. It is interesting to note that the demand for home processing apparatus has also greatly increased, notably in the 16mm. size.

* * *

Readers everywhere will be sorry to learn of the closing down of the Kodascope film library, due to staff and production difficulties brought about by the war. It is, however, probable that some of the films will eventually be available again—from your dealer. Kodak propose to offer for sale to Kodak dealers in various parts of the country blocks of films in which they have full saleable rights.

* * *

We have received from the Fountain Press, 11 & 13, Breams Buildings, Chancery Lane, London, E.C.4, and from Sands, Hunter & Co., Ltd., 37, Bedford Street, Strand, W.C.2, copies of their latest catalogues of photographic and cine books. They are both extremely comprehensive and cover practically all the books of this type now in print. Brief details are given of each publication and each list is illustrated. Paper restrictions limit distribution, but copies may be obtained by readers on mentioning A.C.W.

* * *

Most of their current stocks of cine accessories (screens, titlers, splicers, etc.) are

not subject to Purchase Tax, state the Westminster Photographic Exchange, Ltd., 81, Strand, London, W.C.2. Their Westex Recorder, which uses 16mm. film, is being widely used for the copying on film of important documents.

* * *

The demand for Messrs. R. F. Hunter's screens—Celfix, Self-Recta and Raybrite—is even greater than it was before the war. Fair stocks are available at the time of writing, but when the raw materials for making them have been used up, the possibility of procuring further supplies will be remote. Stocks of Keystone and Hunter projectors are exhausted, but numerous dealers all over the country have supplies. The firm's wartime address is: the Manor House, Leighton Buzzard, Beds.

* * *

Penrose Cine, Ltd. (69, Streatham Hill, London, S.W.12), express the view that the greatest advance in the near future may be looked for from sound projectors. Projectors—particularly sound machines—are in insistent demand, but there is a decline in the sale of hand-turned machines. Many requests have been received for equipment and parts for home construction.

* * *

Actina, Ltd., 19, Woodstock Street, New Bond Street, W.1, report that their cine screens are in regular production and that accessories for projectors, such as lamps, lenses and rubber belts are still available. There are also stocks of the Miller cine camera, the distribution of which Actina has taken over for the duration of the war.

* * *

“Important Information about Helios Projection Lamps” is the title of a useful leaflet just issued by Helios, Ltd., of 6, Angel House, Angel, London, N.1. Details are given of the specification of various Helios lamps, together with notes on their care and proper use. The leaflets and price list are available free.

* * *

Prospective purchasers of cine cameras should note that the Amateur Cine Service, Ltd. (44, Widmore Road, Bromley, Kent), offers a supply of film with cameras sold by them. This firm's popular film library (9.5mm. and 16mm., sound and silent) continues to grow steadily. The hire rate remains as it was before the war.

An interesting feature is the manufacture of a 15" diameter 16mm. Film Spool, capacity approximately 2,100 ft. which is now being offered by Messrs. Pathe Equipments, Ltd. Many readers will appreciate the use of these spools whereby a 10/11 reel feature may be projected with the use of two of these spools as against three 2-1600s and 1-800 ft. spools, thereby obviating a second change-over by the operator. Those spools having a radius of $7\frac{1}{2}$ " can be accommodated on the majority of 16mm. projectors.

An item of interest to Film Libraries is Messrs. Pathe Equipment's exclusively designed electrically driven 16mm. film rewinder and repair bench, the "Electrowinder" which is a Time-Money-and-Labour saving piece of equipment. 16mm. Film storage cabinets are also available.

* * *

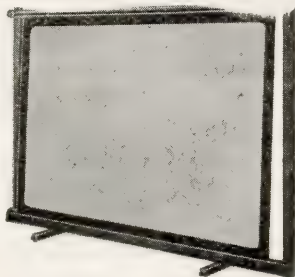
Camera Craft Ltd., report a great demand for cine films, especially colour, to record during wartime impressions at home, so that relatives in the Services can have some interesting shows on their return. Their Library continues very busy, the demand having doubled, but it is a matter of great concern to them to find their Library films suffering more than usual. They feel that the necessity for most careful use of library films on hire should be stressed in order to help the Libraries who are trying to carry on without hope of having their damaged films replaced.

* * *

J. G. Kirkham Substandard Film Service find themselves as busy as ever in spite of wartime difficulties, in view of which they urge the need for sending in orders for programmes to libraries well in advance. They report an ever-increasing number of inquiries weekly on all kinds of matters connected with Cine, and a record demand for letters which seems to indicate a growing vogue for elaborate titling. They plan an exhaustive programme of specialised service for the amateur film producer and projectionist, and continue their policy of specialising in substandard film rentals in silent and sound. They have been able to obtain 8mm. reproductions of many of their 16mm. silent films during the past few months and are at present negotiating for a further series of new releases for addition to the library at an early date. The 16mm. colour films which they hope to offer shortly will be in technicolor, but hire fees will be high in comparison with those of the usual 16mm. sound films.

(Continued at foot of col. 2)

RAYBRITE Screens



A FINE SCREEN AT A LOW PRICE

Ideal for the Cine enthusiast of modest means. Extremely simple to erect and is then rigid and taut. Rolls up into a very small space. In popular sizes, Crystal Glass Beaded or Silver. From 17/6. Literature and name of nearest stockist from manufacturers:—

R.F. HUNTER LTD.

of Celfix House, Gray's Inn Road, London

War Time Address:

THE MANOR HOUSE, LEIGHTON BUZZARD, BEDS.

Telephone: Leighton Buzzard 3188

16mm. SILENT FILMS FOR HIRE

Send 2½d. Stamp for particulars mentioning
make and model of Projector to

CYRIL HOWE, BATH

HIRE RATES FOR 9.5 FILMS

Cash with order. 1/- per reel hire, 4 reels 3/6,
5 reels 4/6, 6 reels 5/6, 7 reels 6/6.

Carriage paid one way on 4 or more reels. Films
posted from us on a THURSDAY and received back
first post TUESDAY morning are charged at
1/- per reel as above. New films purchased
as released. All films in first-class condition.
Every film in Pathe's Catalogue available.

GORDON LOCK, Chantry Lane, Grimsby

(Continued from col. 1)

R. G. Lewis, Ltd. report steady requests for film for Cine cameras, but their supplies unfortunately are limited. They find the Cine line most in demand at the present time is anything in the way of Talkie projectors although the demand for all kinds of Cine equipment is maintained.

16mm. SOUND FILM LIBRARY

Lists of 16mm. sound films available, large library to select from, practically all new stock in fine condition. **NEW FEATURES** and **SHORTS** added monthly. Special terms for block bookings. Musicals, Cartoons, Travel, Thrillers, light and heavy Drama. May we offer list of suggested programmes? Write to

DAVIS SOUND FILM EQUIPMENTS

22, LYNN ROAD, WISBECH, CAMBS.

Phone 475

PROJECTOR BARGAINS

Agfa, 16mm., motor drive, new con. £6 0 0
 Excel, 16mm., with 100w. lamp, motor, very silent, v.g. condition ... £10 0 0
 Coronet, 9.5mm. for 300 ft. films, motor drive £9 10 0

CAMERAS

Dekkko, f/2.5 anastig. lens, single picture, 3 speeds, v.g. con. ... £8 10 0
 Agfa Movex, 8mm. f/2.8 with Ever Ready case £12 12 0
 Ditmar, 9.5mm. f/2.8 Berthiot Cinor lens, f/20 foc. mount, optical exp. meter, 2 speeds, single frame, parallex correction. - New but shop soiled £20 0 0

WANTED FOR CASH. Projectors, cameras, accessories, also sound films in good condition.

COLIN CAMPBELL

**SIDCUP CINE SERVICE, 246, Blackfen Rd.,
 SIDCUP, KENT.**

Phone ELTham 3248. Bus routes 132 and 241

WANTED**—PENROSE (Cine) LTD.—**

**PAY THE MOST FOR SUITABLE
 PROJECTORS, FILMS AND APPARATUS**

*—write now—***69, STREATHAM HILL, LONDON, S.W.2.**

Tulse Hill 6756.

LOOK OUT**FOR ANNOUNCEMENT****Sound Conversion**

Register now for advance details

HEATHCOTE, Radford Road, NOTTM.

Phone 75951

**"Amateur Cine World" will be back again
 on June 1st. Please remember to order
 your copy.**

Round the

UNITED Film Productions A.C.S. (Hon. Sec.: J. Searle Shirley, 25, Cromford Road, East Putney, S.W.18) are making an 8mm. film for a resident in Southern Rhodesia who is a complete stranger to them. He was sent a copy of A.C.W. by a friend in Johannesburg, and noting from it that the U.F.P. were still functioning, asked them to undertake to produce a short domestic film of his parents, who are getting on in years, and when complete to send it out to him.

A dance is to be held at Zeeta House, Putney, on March 12th, when it is hoped that members of nearby societies will attend. The following is the provisional quarterly programme: March 14th: meeting at Cromford Road. March 28th: monthly film show. April 12th: Outing to Chessington Zoo. April 25th: demonstration of hand-built sound systems. May 9th: visit to Wandsworth A.D.S. May 25th: Bank Holiday ramble.

The club is holding a competition for a standard leader. It is not confined to members, and entries have already been received from Nottingham and Cheshire.

During the past winter the **Beckenham C.S.** (Hon. Sec.: J. W. Mantle, 56, Croydon Road, Beckenham, Kent) held its annual show as usual. The latest production, "The Vacant Chair", was shown, together with recent films taken by members, including a colour film of the mountains of North Wales.

The society was ten years old in February. During those ten years it has functioned without break or reorganisation. Twenty fictional films have been produced, apart from numerous films of all types made by individual members. The club and members between them have collected quite an array of awards, including the R.P.S. Federation Challenge Cup, two "Ten Best", and miles of A.C.W. leader."

Although the society had to close down its premises owing to the war, it will continue to function in a modest way, and it looks forward to blossoming out again in the better times ahead.

Members of the Cine Section of the **Birmingham P.S.** (Hon. Sec.: F. G. Ratcliff, The Warren, Avenue Road, Dorridge) are re-editing and re-titling their old films and re-casting odd shots into magazine films. The Cine Section now meets monthly on Saturday afternoons and extends a cordial welcome to members of the Forces stationed in the district. Comparatively few members have resigned, and finances are unimpaired.

Societies

Colour films by the late Harry Wormleighton, F.R.P.S., were shown on January 31st, and on February 21st there was a lecture, "The Trend of Propaganda Films" (illustrated by M. of I. sound films) by A. E. Duncan Jones, Film Officer to the M. of I. March 14th: "Abbey Builders of the 20th Century" and "Dream Island", by F. G. Ratcliff.

Although their recent activities have been confined to weekly shows at Headquarters and local gatherings, **Charlton A.C.S.** (Hon. Sec.: L. A. Gillman, 138, Charlton Lane London, S.E.7) hope to make a start on an outdoor documentary short in the coming season.

During the winter, equipment has been overhauled and made more portable, a necessity due to the loss of their former studio.

Old members and friends are invited to get in touch with the secretary, with a view to resuming activities.

The **Redditch C. & P.S.** (Hon. Sec.: H. T. Paramore, Oak Tree, Astwood Bank, Redditch) are continuing their weekly meetings.

A new film—a detection story—is in rehearsal and it is hoped to have it ready for filming in the early spring.

They had hoped to present their previous colour film, "The Proof of the Pudding," in February, but a few shots require retaking and for these brighter weather must be awaited.

Several members with projectors give weekly shows to the Forces and A.R.P. services, an effort which is well repaid by the evident appreciation and enjoyment of the audiences.

Since its inception in June, 1941, the **Armley C.S.** (Hon. Sec.: W. Greenwood, 10, Scarborough Street, Leeds) has staged over a dozen displays at Works Canteens and Civil Defence posts. It has comfortably furnished its own theatre and, but for the shortage of film stock, would have completed its first film, "Club Life."

A successful "Gadget Night" was held recently, when home-made apparatus, ranging from a simple double-eight film splitter to a 9.5mm. projector, was demonstrated. There is to be another of these nights soon.

On Sunday, 18th January, the Club paid a visit to the Bradford Cine Circle, but unfortunately National Service and illness prevented full representation. However, those Members who did attend enjoyed themselves.

The Fifth Annual Report of the **Federation of C.S.** (Hon. Sec.: G. Wain, 170, Dowson Road, Hyde, Cheshire) announces an increased membership, listing thirty-three federated societies for 1941.

The Fourth Inter-Club Film Competition was held on May 16th, 1941, when ten films were entered by five Societies, representing two on 16mm., 6 on 9.5mm. and 2 on 8mm. The Challenge Cup was awarded jointly to the Hyde C.S. for their 16mm. colour film, "Old China," and the Manchester F.U. for their 9.5mm. film, "Very First Aid—Bleeding."

Certificates of Merit went to Salford C.S. for their 16mm. colour, "The Conway River" and to the Hyde C.S. for their 9.5mm. "At School in Wartime."

The winning films were shown at a Federation Meeting held in the College of Technology, Manchester, on June 28th last, when the Trophy and Certificates were presented to the winning Societies by Mr. F. P. Barnitt. A further exhibition was held on October 5th, 1941, at the Headquarters of the Bradford C.C.

It is expected that the Competition will be held again in 1942, the Closing Date to be in May as before.

The Federation's Film Library which has grown steadily since several Library films were destroyed in a London Blitz, now includes fourteen films.

Present activities of the **Newport and District A.F.S.** (Hon. Sec.: H. G. Butterworth, Esq., 156, Caerlon Road, Newport, Mon.), are, in brief, troop concerts, local news reel and studio equipment reconstruction. 75 per cent. of the members are now stage as well as screen stars, going under the name of "The Film Follies." These give at least one, and sometimes two or three shows a week at isolated camps. When taking local events we prefer approaching the Chief Constable in preference to the Mayor, as we find that mayors may come and mayors may go, but chief constables have a habit of going on for ever. Working in collaboration with our President, Dr. F. W. Robertson, we are making a film which will be of interest to the medical profession.

A REMINDER.

Don't forget to turn out all your waste paper and make it serve the national effort. The need is URGENT.

HIGHLIGHTS of VARIETY

Varied selection of 16mm. Talkie Films including above features. Star Artistes and world famous Bands. **£7 19 6.**

BARGAINS IN SILENT FILMS.
ALL SIZES.

POPEYE TALKIE CARTOONS

New copies of the 9.5mm. Talkies together with big illustrated catalogue of other subjects. Post paid **48/-**. Many other subjects available.

17.5mm. TALKIE FILMS

Having purchased the 17.5mm. Library from Patheoscope, Ltd., we have the largest selection ever assembled of 17.5 Talkie Films of every possible description. New amusing interest Films with Comedy dialogue, **50/-**. Limited number only available. Catalogue enclosed.

A FEW GOOD PROJECTORS sound and silent. When in London your inspection invited. Not a shop but a warehouse. Entrance at **ONE FIVE NINE.**

ILLUSTRATED ENTERPRISES

159, WARDOUR ST., W.1. Gerrard 6889

Established over 25 years in Filmland dealing exclusively with Motion Picture Equipment and Films.

GUARANTEED BARGAINS

35mm. Super Nettle f/3.5 Triotar as new £27 10 0
35mm. Tenax I, f/3.5 Novar as new ... £14 10 0
16mm. Siemens B, f/2.8 lens, cassette loading, pre-war and pre-tax price, new ... £26 10 0
9.5 Pathe H Pr jector, as new ... £14 10 0

F.E. JONES 3, BREEZE HILL
LIVERPOOL, 2
T. 11. WALTON 1129.

WOOLLONS FADING GLASS

for popular FADE-IN and FADE-OUT effects Imparts professional touch. Can be used with any 8, 9.5 or 16mm cine-camera. Hundreds sold at Home and Abroad.

STILL ONLY 4/6 (including Tax & Postage)

WOOLLONS CINE SERVICE, 256, Hendon Way, London, N.W.4. 'Phone HENdon 6263

SILENT TO SOUND

Having purchased the entire stock of well known manufacturer I can offer conversion materials at very low prices. **High Grade Optical System** Comprising Condenser, Internal Slit and adjustable focus lens **1 1/2 x 1 1/2**. **Bronze Finish 27/6 each**, or supplied with **Mirror Lens 37/6**. Worth **£6**. *Free personal advice. Satisfaction guaranteed. Stamped addressed envelope please.*

W. H. QUINTRELL, A.M.I.R.E.
ST. COLUMB, CORNWALL

Letter File

STANDARDISED CUE SYSTEM

Sir,—Many readers must have been interested to see the details of Mr. A'Hern's method of marking change-over cue dots, (Oct., 1941) but must have been surprised to see a variation in distances from those in the standard Academy specifications, which are already in use by the majority of amateurs using sound film. Surely, as we are already using a very much standardised system of cue dots, the obvious thing to do is to adopt it on those films of our own which possess no dots.

As to location of the dots, i.e., distances relative to the last frame of the reel, the following is correct: from the last frame count in 18 frames, and on frames 19, 20, 21 and 22, put dots for the "over" cue. Now count 172 frames, starting from frame 23, and on the 173-4-5-6 put dots for the "motor" cue.

I observe that Mr. A'Hern's idea is to scrape off the emulsion to leave a white dot, which may not always be blacked in. I suggest that amateurs might prefer the standard method which utilises black dots with a faint white surround, which latter makes the dot visible even if it occurs on a dark part of the picture. My own method is to paint the dots in black ink (made by mixing approximately equal parts of "Radium" black and film cement and thickening with a little scrap film). This is painted on neatly with a fine paint brush.

It seems to me that the guide suggested by Mr. A'Hern should ensure that the white outlines of the dots are neatly made, and, as he explains, appear steady on the screen. I mention this point because I have actually seen a professional projectionist scratch circles in the emulsion "freehand", and with no particular care. At the same time it is as well to remember that the well known expert, Mr. R. H. Cricks, writing in "Ideal Kinema", says that "punching or scratching cues (even the neatest circle) is absolutely barred. Instead, we allow trainees to paint in black dots."

My own observation is that black dots are usually sufficient against a dark background. In these cases my own practice is also to scratch a small circle, around the black dot, to resemble the standard dot. If I would offer any excuse for preferring my method to that of Mr. A'Hern, it is that mine follows standard practice as closely as possible. Incidentally, I have made standard lead-ins for my own films, and find that one of the projectors I handle needs to be threaded with 10 in the gate, and the other with 9, being a little slower in gaining speed.

My shutter arrangement is simply a long broomstick fixed across the two projectors on long curtain rod brackets, screwed on the front of each case. On each end is a tin "vane", painted black, but one fixed 90 degrees further round the broomstick than the other, so that if one is vertical, the other is horizontal. The vertical one obstructs the light coming from the projector, while the other, being horizontal and slightly below the port, allows light to pass. A quarter turn serves to change from one machine to the other, while a quarter turn backwards changes back to the original machine. It is very simple, but very efficient.

London, W.C.1. PHILIP JENKINS

A.R.P. FILMS

Sir,—I was recently asked to arrange for the projection of a film on Fire Bomb Training produced in collaboration with the Ministry of Home Security. It was one of the most depressing experiences I have ever had.

This, a presumably official film, was like the first effort of a complete tyro. The photographic quality was bad, and the processing and printing (which the makers acknowledged had been done by themselves) was so inferior that a large proportion of the whole of the pictures rippled like the top of a disturbed pond.

The photography itself displayed a lamentable lack of skill. Some shots had been made in a room pointing out through the window, no reflectors had been used, and consequently details of foreground action were obscure. In some cases artificial lights had been introduced and we were treated to a display of reflection fireworks on what appeared to be a tiled wall.

Any or all of these things might have been tolerated, had the matter of the film itself been worthwhile, but that was far from the case. The authors had apparently been content to read the official text book on the subject and then to "illustrate" it by setting up the camera in the most comfortable and convenient position which would enable them to do the work in a series of medium shots. There was absolutely no attempt to exploit the ability of the camera to look at the material from the best angle, and to analyse an action in close-ups.

In other parts the film is contradictory. One sequence, which is devoted to telling you that it is unwise to cross over the centre of the floor of a burning house, is followed directly by pictures of two people passing over the centre of the same room.

The editors had apparently never thought of cross-cutting, consequently a sequence on the "jet" and "spray" control of stirrup pumps loses much of its meaning.

One can only have admiration for the enterprise of the authors in making and presenting to the public a film on A.R.P. work, but it is regrettable that one of His Majesty's Ministries should lend its name to such an inefficient piece of work. It also constitutes a grave criticism that nobody in the Ministry has realised the propaganda and instructional value of the sub-standard cinema with sufficient force, to commission a really imaginative and competent series of films on subjects relevant to the sphere of their control.

Hampton Hill, Middlx. GEORGE H. SEWELL.

FREE FILMS FOR YOUR PUBLIC SHOW

To the list of the above, published in our last issue, add :

NATIONAL SOCIETY FOR THE PREVENTION OF CRUELTY TO CHILDREN, Victory House, Leicester Square, London, W.C.2. (a) None ; borrowers should give as much notice as possible. (b) Return postage, or, if it can be arranged, a collection in aid of the funds will be gratefully accepted. (c) One only. (d) Return immediately after exhibition. (e) 3 S., (16mm. and 9.5mm. versions available), 3 Sd., 16mm. only: "Great Achievements" (commentary by John Watt); "Flowers of the Nation" (commentary by C. H. Middleton) and "Children Calling" (featuring Harry Hemsley).

Delete :

PATHESCOPE, LTD. Distribution of free publicity films now suspended owing to circumstances beyond the company's control.

HIGH COMMISSIONER FOR SOUTHERN RHODESIA. Distribution of free silent 16mm. films suspended.

TRACKING IT DOWN

(Continued from page 202)

there will be a loss in the maximum volume (which may be compensated for by "turning up the volume" of the amplifier), or there will be a distinct "trace" of the rejected input, which will be perceptible during silent periods in the accepted.

Realising, then, these limitations, and also the design of the relevant apparatus (e.g., the fact that most pick-ups must have one lead at earth potential, etc.) the arrangement shown here is probably as satisfactory as can be achieved without the use of special apparatus such as multi-electrode valves or centre-tapped potentiometers. If any of the inputs in found to be considerably greater than the others, it should be reduced by an individual volume-control before being fed to the panel.

All external leads must be efficiently screened, and the controls themselves are best mounted in a metal box, the box and the screening being connected to the amplifier "earth". The potentiometers should preferably have non-live spindles, and be of a reliable make, otherwise crackles, or non-uniform action may result.

SOUND FILM EXCHANGE

9.5 TALKIES EXCHANGED. 5/- per reel. Also 9.5 SILENT 3/- per reel—16mm. SILENT 1/6 per 100ft. Only Good Condition Films Exchanged.

Write for List and Particulars to:

R. G. MELLOR, 209, Kingsway, GATLEY, CHESHIRE

Telephoto for Ditmar Cine Cameras

A few Telephoto lenses still available for fixed focus model f/2.9, 30ft. and 9.5mm.

X2 at £6 1 0 Tax paid

X3 at £9 1 6 Tax paid

and for fixed focus model 8mm, f/2.5, f/1.8.

X3 at £9 1 6 Tax paid, also

Miller Cine Cameras

for 30ft. 9.5mm, f/3.5, f/1.9, f/1.5.

Latest model with interchangeable lenses; speeds from 8 to 64 f.p.s. Reversible films 30ft. 9.5mm. also supplied for these cameras.

Detailed literature free on request

ACTINA

19, Woodstock St., New Bond St., London, W.1.

CLASSIFIED ADVERTISEMENTS

Rates: For private adverts. 3d. per word (minimum 3/6); for Trade advertisements 6d. per word (minimum 6/-). Box Number 6d. extra. All advertisements must be prepaid. The latest date for receiving small advertisements for the June issue is May 4th.

EXCHANGE

Amateur, with about 40 reels 16mm. Silent Films, Features and 2-reelers would like to hear from others with a view to mutual exchange. Also from dealers to exchange for small fee. Box 580, c/o "Amateur Cine World," 324, Gray's Inn Road, London, W.C.1.

Exchange 8 reels good condition, 16mm. Silent film of International intrigue, entitled "The Trail of Youth" for 4 two reeler Laurel and Hardy comedies or others, also Travel. T. Sambrook, 41, Dartmouth Road, Cannock, Staffs.

FOR HIRE

16mm. S.M.P.E. Talkie Films—Excellent Features and Shorts—Splendid American subjects—Stamp for details—Balmforth Films, Rydal Mount, Ruff Lane, Ormskirk, Lancashire.

FOR SALE

Special offer to owners of 8mm. Kodascope projectors. Send S.A.E. to Kodascope, 105, Luton Road, Harpenden, Herts.

Pathe Vox 200 as new £70. Box 582, c/o Amateur Cine World," 324, Gray's Inn Road, London, W.C.1.

16mm. Sound Projectors and films on offer—write for lists to Royal Sutcliffe Cine Equipments, 305, Killinghall Road, Bradford. Phone 8547.

9.5mm. Eumig Projector resistance and case £25, 16mm. Kodascope "D" 300w resistance £30. Both new condition, seldom used. 87, Orchard Avenue, Croydon.

8mm. Cine Kodak 8/20 f/1.9 brand-new and unused, case, with 1½" Dallmeyer f/4. £23. Box 583, c/o "Amateur Cine World," 324, Gray's Inn Road, London, W.C.1.

LENSES FOR SALE. Mounted 9.5mm. or 16mm. lenses with iris. Quantity available at 7/6 each plus 3d. postage. Cameracraft Ltd., 446, Green Lanes, Palmers Green, N.13.

WANTED

Wanted 1½" Dallmeyer Popular Telephot lens for 8mm. Cine Kodak. Box 583, c/o "Amateur Cine World," 324, Gray's Inn Road, London, W.C.1.

Wanted. Developing Tank 16mm. film. Stainless steel preferred. Cheap. Box 584, c/o "Amateur Cine World," 324, Gray's Inn Road, London, W.C.1.

Wanted. 16mm. Silent films, new or good condition secondhand, Travel, Interest or Drama, etc., for cash. Box 581, c/o "Amateur Cine World," 324, Gray's Inn Road, London, W.C.1.

Wanted. Telephoto lens for Emel Eight. Price and particulars to Ripley, Sunny Bank Road, Edgerton, Huddersfield.

Square Screen wanted, larger than 40"; matt white preferred. Also large aperture lenses for Dufaycolour projection. Norman Collinson, 10, Westerfield Road, Ipswich.

Amprosound or G.B. model L or K talkie. Must be in perfect condition. Mendham, Terrington-St-Clement, Norfolk.

Wanted. Double eight Kodachrome and Super X, good prices for reasonably dated materials. Also required, amateur 8mm. films, unusual subjects preferred, also movie makers magazines; please state prices required. 60, Waterloo Road, Leeds, 10.

Wanted. Emel C93 Camera new or secondhand. Also wide angle lens attachment. 58, Holmfild Road, Blackpool.

Wanted. Two-speed Motor and Gear-box for Gebescope model A. Winter, Loton Park, Shrewsbury.

Wanted—new or used 16mm. silent features, shorts, etc., 16mm. rewinder. 321, Kingsway, Dundee.

Private buyer wants talkie projector complete—or talkie projector without amplifier or speaker, any good make, top price paid for machine in good condition. Box 582, c/o "Amateur Cine World," 324, Gray's Inn Road, London, W.C.1.

Published by Link House Publications Ltd., 324, Gray's Inn Road, London, W.C.1. Tel.: Terminus 2451. Printed by Arthurs Press Ltd., Woodchester, Stroud, Glos. Agents for Australia and New Zealand: Gordon & Gotch Ltd. Agents for South Africa: Central News Agency Ltd. (London Agents: Gordon & Gotch, Ltd.). Printed in England

HELIOS LAMPS

We have an unrivalled range of
Projection and Photographic Lamps
We may be able to supply the lamp(s) you require.

Helios Range

comprises:

Standard and Substandard Projection Lamps, made in U.S.A., 100 to 1,000 watts, Prefocus, Bell & Howell, Pathe, A.S.C.C., E.S. and G.E.S. fittings.

Nitrophot Flood Lamps, 275W (3½ hours) and 500W (100 hours). (These lamps are now P. Tax free.)

Studio Lamps, 500W, 1,000W, 1,500W, G.E.S. fittings. (These lamps are now P. Tax free.)

Natural Coloured Lamps for Darkrooms. Enlarging Lamps, Opal, 40W, 60W, 75W, 100W, 150W, 200W and 300W, made of pre-war Opal glass, B.C., E.S., G.E.S. fittings.

Photo Flash Lamps (Aluminium foil), made in U.S.A. B.C. & E.S. only. (These are now P. Tax free.)

Carbon-filament Lamps for drying and resistances, 25v., 50v., 80v., 100v., and all Mains Volts.

5c.p., 16c.p., 32c.p. and 50c.p.

Write for new Price List.

We have reduced prices of 500W, 750W and 1000W, with Prefocus and Bell & Howell fittings.

HELIOS

6, Angel House, Pentonville Rd., London, N.1

'Phone: TER. 2256 and 2257

E. G. TURNER, SCREEN MAKER



20 page Catalogue
Post Free 3d.

43-49, Higham Street,
WALTHAMSTOW, E.17

FILM HIRE SERVICES

Mail order a speciality. Two days allowed each way in post without charge.

9.5mm. Silent Super & M Films 1/- per reel per two days.

9mm. Sound Films 3/- per reel first day, 1/- per extra day.

16mm. Silent Films 1/6 per reel per two days
16mm. SMPÉ Sound Films 5/- per reel per two days.

9.5mm. Titles as per Pathe Film Catalogue.

16mm. Title Lists on request with stamp.

Please give a trade reference if a new customer.

CINE CAMERAS

Good selection of both new and reconditioned 8mm., 9.5mm., and 16mm. Cine-Cameras. Film available with all camera purchases. Stamp for List. Approval. Part Exchanges.

ACCESSORIES

New Spring-steel 9.5mm. 400 ft. Super Reels, 3/6 each, plus postage.

New 16mm. 400ft. Humicans, 2/- each, plus postage.

New 8mm. 200ft. Humicans, 2/- each, plus postage.

New 8mm. 200ft. Reels, 2/3 each, plus postage.

New Kin-O-Lux 400ft. geared Rewind Spindles, for 16mm or 8mm., per pair, pre-war price £1 17 6.

Many other new and used Accessories. Please let us know your requirements, as it is no longer possible to issue accurate current lists, owing to constantly changing stocks.

AMATEUR CINE SERVICE LTD.

44, WIDMORE RD., BROMLEY, KENT.

Phone & Grams: RAVensbourne 0156.

At all times, but particularly these days, Somebody wants what You have and don't require. To solve this problem I am setting up a Register of Apparatus, Accessories, etc., for Sale and Wanted. Particulars on request. (1d. stamp)

● **TODD TANKS** are acknowledged to be the best apparatus for Home Processing but it is now almost impossible to supply. All I can do is to book orders, covered by remittance, for manufacture and delivery when war conditions permit. But the sooner you book your order the earlier you will be supplied.

● **MOTOR DRIVE** (230 volts A.C.) can be supplied for Todd Tanks whilst supply of motors lasts. Cost: £5 5 0.

● **"HOME PROCESSING"** (6d. post free) is a Brochure containing full particulars and data on the subject.

● My personal **PROCESSING SERVICE** is one which satisfies and is still available. Charges (including return post): 16mm. 5/6 per 50ft., 9.5mm. 4/6 50ft., 2/6 30ft. ortho. or pan.

● **AURADISCS** (10in. discs which are luminous in the dark) enable you to work in a light dark-room! 3/4 each post free. 3 for 9/-.

NOTE: Letters requiring reply, stamp please. Also, put your name and address on the outside of packages.

TODD'S GRANGE, ERROL, PERTSHIRE.
Specialist in Processing Apparatus & Service. Tel. Errol 232 after 7 p.m.



Cine Market Place



GUARANTEED BARGAINS

9.5mm. Pathe Vox Talkie, 200w. as new	£80 0 0
9.5mm. Pathe Vox Talkie, 200w. used	£75 0 0
16mm. G.B. Model Talkie, as new	£185 0 0
16mm. De Vry Silent	£15 10 0

SCREENS

40 x 30 Cinepro Beaded	£2 11 0
46 x 35 Cinepro Deluxe Beaded	£4 15 0
46 x 35 Cinepro Beaded	£2 16 0
60 x 48 Cinepro Deluxe Beaded	£7 0 0
72 x 60 Cinepro Beaded	£7 5 0
40 x 30 Actina Beaded, self erect.	£6 6 0
52 x 39 Actina Beaded, self erect.	£7 12 6
52 x 39 Actina Whitelite self erect.	£7 7 6
9.5mm. Reels 3/9. 16mm. 400 ft. reels 4/2	
16mm. 800 ft. reels	12 6
16mm. 1,600 ft. Reels	£1 5 0
Cinepro Titler, new	£6 17 6

All types of Exciter and Projector Lamps in stock.
SPECIAL OFFER TO PERSONAL CALLERS
Two 17.5mm. TALKIES, complete

H.M.V. Electric Record Player...	£6 0 0
Collaro Portable Record Changer	£20 0 0
G.B. Table Mike	£3 10 0
URGENTLY WANTED Every type of Good	

TALKIE PROJECTORS

9.5mm. and 16mm. including Pathe Vox, G.B. all models and Filmosound all models, also 17.5mm. Super Rural Talkie.

GOOD PRICES PAID

Authorised Agent for GeBescope 16mm. Film
Publicity Service

N. N. GRIFFITHS

150, LONDON ROAD, MANCHESTER, 1
Telephone ARDwick 4308

Crookes Cine-Sound Film Library
334, Barnsley Rd., Sheffield 5.

Phone: Sheff. 36870.

APPROX. 100,000ft. TALKIE FILMS
FOR HIRE 16mm. (S.M.P.E) & 9.5mm.

LATEST RELEASES. List 3d, stamp.

MID-CHES.,

Film Library,

9.5mm. Silent,

1/- per reel, 2 Clear days on approved
projector only.

LATEST PATHE RELEASES.

Send 21d. Stamp for List mentioning make of projector

40, High St., NORTHWICH, Ches.

SENSATIONAL OFFER

SOUND HEADS 37/6.

ONLY A FRACTION OF ORIGINAL COST.
VERY COMPACT AND EASILY ADAPTED,
TO EITHER 9.5. O 16mm. ALSO LARGE
STOCK OF LENSES. CONDENSERS.
PHOTO-CELLS. PRISMS. PROJECTOR
MOTORS, etc.

Send stamped addressed envelope for new list.
W. H. QUINTRELL A.M.I.R.E. St. COLUMB,
CORNWALL.

CINEMART

BARGAINS IN CINE
EQUIPMENT

CAMERAS

Agfa Movex, 8mm., 2.8. New	£8 10 0
Coronet, 9.5mm.	£4 5 0
Millar, 1.9 Lens 9.5mm. New. Latest	£16 10 0
Dekko, 2.5 Lens, 9.5mm.	£8 19 6

PROJECTORS

Kodascope "C" and resistance	£8 19 6
Kodatoy, handturned	£1 15 0
Bolex, 9.5 and resistance	£25 0 0
Peerless, 16mm.	£11 10 0
Bolex G16. As new	£52 0 0
M.R. 20 watt Amplifier in portable case, with Crystal Mike on chromium stand, special two-way speaker, flare horn, in new condition	£19 10 0
Pathe "H" 9.5mm.	£14 0 0
Home Movie and resistance	£3 17 6

SUNDRIES

Drem Cinemeter	£1 5 0
Weston Meter 617	£5 17 6
Magistar, 2" projection lens f/1.6	£3 15 0
T.T.H. 1 1/2" projection lens f/1.5	£5 0 0
T.T.H. 2" projection lens	£5 0 0
S.V. 1 1/2" projection lens	£2 15 0
Celfix Beaded Screen 40 x 30	£5 15 0
Pathe Waist level finder, for Pathe camera-de-Luxe	7 6

Agfa, 8mm. splicer, new, but soiled	£1 2 6
1,600 ft. spools 16mm.	£1 2 6
500 ft. spools 17.5mm.	4 0
Folding metal screen stands	9 6
Lens 1/2" focus in adjustable mounts for Talkie optical system	6 6
Super Silver Screen Fabric for callers only. 60 x 48, 48 x 36, 30 x 24, at 1/6 sq. ft.	
10" Rola Speaker in carrying case, new	£2 10 0
16mm. S.M.P.E. Sound Films for Sale	
Odd lengths, about 80/100 ft., 16mm. Sound Film in good condition for experiment.	5/- each

Carriage and postage extra.

WANTED!

Cine Equipment of Every
Description—Cash Waiting

We carry a large stock of Still Photographic
Equipment

CINEMART, Cine Specialists

7, THE BOULEVARD, BALHAM HIGH RD.,
LONDON, S.W.17.

Phone: Streatham 5057.

**Digitization and post-production completed in the
University of Wisconsin-Madison's Department of
Communication Arts, with funding from the
Columbia University Libraries.**

**Thank you to Dino Everett for his support in sharing
this magazine online.**

**MEDIA
HISTORY
DIGITAL LIBRARY**

